

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

VOL. XXXIX., No. 996.

NEW YORK: SATURDAY, JANUARY 29, 1898.

PRICE, TEN CENTS.







There is always something sweetly consoling in knowing that the burning thoughts one indites upon the virgin page—I believe that is the line—are really read. There is a certain happiness in the thought that the writer not only puts his ideas down in black and white, but that these ideas go out upon the broad sea of contemporaneous literature and reach other minds.

And that they unconsciously bring some brain current into motion somewhere that reaches out across space and shakes hands mentally with one.

But it is strange that there is an entirely different mind wave put into motion when an editor boldly yanks—that is the only word that fits the occasion—yanks paragraphs from a paper, and, with a few words of introductory frivolity, appropriates the burning thoughts contained therein as his own.

You think of clubs and sandbags and things.

We of *THE MIRROR* know this experience only too well. There are papers all over the country that compile their dramatic departments each week from the pages of *THE MIRROR*, sometimes without altering a line. The cases in which credit is given for the matter used are always in the minority. There is one paper, in a certain city, that hews whole blocks of matter from *THE MIRROR*'s pages, and begins it by stating "A—reporter learned."

Which, by the way, is a paradox, but which means that the nerve of this particular editor is still in good working order. He is doing business at the old stand with his scissors and paste pot, and he's very well, thank you.

On the other hand, there are people who insist on throwing bouquets at one. Last week, for instance, a communication came to *THE MIRROR* office from Winnipeg, Manitoba. I've never been there myself, but I feel that I should like the place and its people on account of the generosity of one of its forty-one thousand population.

This man last week sent some literature to me. He labeled it "One for The Matinee Girl," and I can tell you I was glad to get it. There are times when a typewriter ribbon wears out, and one's thoughts don't flow freely in consequence. I just needed a bright, breezy paragraph like this for my column to-day, and I am still laughing, even as I write, at the subtle humor, badinage, repartee and bonhomie contained in the lines. Here they are:

"I met the stage-manager at —. He said that some of the stage hands had an awful fall. I asked him how it happened. He said they took a drop from the paint bridge to the stage." Read it over again. Note the pungency of the style. The short Kiplingish sentences! The almost brusque crispness of the English! How he piques your curiosity with the blank for the location! There is mystery there—there is atmosphere—background!

And how he flatters your intelligence by simply stating the stage-manager's reply, without any explanatory verbiage. There's your joke. Take it or leave it. And not many so foolish as to leave a good thing like that.

It reminds me of the story of the three eggs. Of course you've heard it. I have heard it so often that even now, as I write about it, the whole horizon looks like an omelet.

The last person who made an ill-advised attempt to tell me the story of the three eggs was Walter MacDougall, the impressionistic artist, who, I understand, writes plays on the inside-on the side, I mean. He and Henry Guy Carlton are—but that's a news story. I met him on Broadway. Almost the first words he said were: "Have you heard the story of the three eggs?"

"Sir?" I said. "Not another word!" "That means?" he began, inquiringly. "Too old! Too stale!" "It's only two weeks old!" he retorted. "Well, eggs got stale in two weeks," I said.

He showed me a little poem—a sketchy little thing that he did on the train one night going to his country house. As I remember it, it runs:

Oh, give me my Lonelyville cottage again.  
Be it palace or villa or rose embowered hut.  
It's open when all other places are shut.  
Home, Home—Sweet home,  
There's no place to go but home!  
There's no place to go but home!

And yet he told a manager the other day that he couldn't write an opera. It only goes to prove one thing. That, after all, a lack of talent is not in all cases a serious impediment to good work.

Robert Hilliard must have realized last week that to be a beauty man has its disadvantages in these days of humorous dramatic criticism. His clothes and the style of wearing his hair received more attention than the play or the acting thereof. After all, what does a plot amount to if there is a chance to be funny about the star?

And the play—who on earth wants to hear about a play nowadays? What we want to read are the fluffy, frothy columns that don't tell us really anything. And after they are read—some of them—one can't help thinking what a popular feature could be made of this style of criticism if a pie were offered each day

for the best solution or the best reason why it should have been printed.

#### THE MATINEE GIRL.

#### THE MANHATTAN CHANGES HANDS.

The Manhattan Theatre has changed hands and within ten days Manager Woodhull will have stepped out to make way for the new lessees, William A. Brady and Florence Ziegfeld. The arrangement had been pending for some time and was rumored all last week. When Manager Woodhull was seen on the subject, however, he absolutely denied the story and declared that he did not contemplate leaving the Manhattan. At that moment the deal was on.

Finally, however, things were arranged very quickly. After the new firm had consulted, they went at once to the theatre, where, at a late hour last Tuesday night, the details of the change were completed.

Messrs. Brady and Ziegfeld are to pay Manager Woodhull a bonus on his unexpired lease, and will receive a new one for five years by Mr. Shepherd, the owner of the property. The original intention was to change the name of the house to the Comedy, but it was finally decided to let the name remain as it is. The theatre will be run with all the energy and enterprise for which its new managers are noted. First-class attractions will be booked, both European and American, and every effort will be made to bring the house into its original repute.

The Ballet Girl will hold the boards for another week and then the house will be closed for some slight changes and repairs. It will be reopened about Feb. 1, with Lottie Blair Parker's successful play, "Way Down East." This production has made an emphatic hit in other parts of the country, and Mr. Brady is positive that it will please New York.

Mr. Woodhull took the lease of the theatre last autumn and opened it with *What Happened to Jones*. In spite of general praise the play did not draw. From that time on there was not a success put down to the Manhattan. As a result, Manager Woodhull was very glad to get rid of the burden. Both Mr. Brady and Mr. Ziegfeld are "hustlers" in every sense of the word, and it is only reasonable to suppose that in their hands the Manhattan will become one of their long line of successes. It will not be the first theatre Mr. Brady has instilled with life, the Schiller, in Chicago, being a recent example. Under its new management the Manhattan will be absolutely independent in operation.

#### GRACE GOLDEN.

Grace Golden, whose portrait appears upon the first page of this issue of *THE MIRROR*, is a native of New Harmony, Ind., and comes of a theatrical family, as her parents, Martin and Bella Golden, were popular players, and her brother, Edward Golden, has qualified as a playwright. Miss Golden's remarkable voice, as well as her inborn dramatic instincts, predestined her for the life of the stage, and so it was that, when a child, she came to New York to perfect herself in the art of singing. Her first appearances on the stage were in small parts in grand opera at the Metropolitan Opera House, the maid of honor in *Les Huguenots*, and others.

Practically her initial appearance was as Cerise in the revival of *Erminie* at the New York Casino in 1889, when, after four weeks, she succeeded Pauline Hall in the title-role, which she played afterward on the road. At the Casino she next appeared in *The Brazilian* with Marie Halton, following which engagement, as a member of the Casino company, understudying Lillian Russell in the operas of *Poor Jonathan*, *Apollo*, *The Grand Duchess*, and later, with Miss Russell's co., *La Cigale*. With Marie Tempest she appeared in *The Fencing Master* and *The Tyrolean*, frequently singing the prima donna roles.

After touring the West with two different companies, she returned to New York in Brian Born, and last season she joined the Castle Square Opera company at Philadelphia. With this splendid organization she has appeared also at Washington, Baltimore, and New York. Her recent successes at the American Theatre have won the unstinted praise of the metropolitan critics.

#### A NEW PINERO COMEDY.

Trelawny of the Wells, Arthur W. Pinero's new four-act comedy, was produced Thursday evening last at the Court Theatre, London. A brilliant audience, was present, drawn by the announced debut of the Earl of Roslyn, the first British peer to turn to the professional stage for a livelihood. Among the notables in the house were the Earl of Lonsborough, the Earl of Chesterfield, the Earl of Kilmorey, Baron Ribblesdale, Viscount Chelsea, and Lord Vane-Tempest. Mrs. Arthur Paget had a large box party, including Sir John and Lady Lister-Kaye, Mrs. Colgate and Mrs. "Jack" Leslie. The Duchess of Sutherland and the Countess of Roslyn were named among those present.

The play was hardly as successful as might have been expected. The plot was thin, the dialogue stilted and abounding in technicalities, while the theme was both old and threadbare. There was a notable lack of dramatic action.

The story deals with one Rose Trelawny, an actress of the Bagnigge-Wells. The time and place are London in the early sixties, and the effort to revolve the plot about the reigning fad for stage stories does not keep the piece from being essentially a costume play. The whole idea is better fitted for a comic opera than a "straight" comedy.

The entire story deals with the one incident of Rose Trelawny's engagement to a nobleman and her final return to the profession and Bohemia she loves even above him. The centre scene is at a dinner table, where Rose abruptly decides to give up her betrothed.

#### GOSSIP.

"Mr. and Mrs. Edward Curran (Madge Milton) are the happy parents of a baby girl, born at Sherman, Texas, Dec. 28.

Laura Alberta was disengaged only four days after her return to New York. She will open on Jan. 30 in Men and Women with the Grand Opera House Stock company, St. Louis, where she will remain through the season.

Vincent Sternroyd will play Horatio to Forbes Robertson's Hamlet at the Royal Court Theatre, Berlin.

Monte Donico, of Miss Francis of Yale, received more than forty beautiful floral tokens on the occasion of her appearance in her native city, Memphis. The Lyceum was crowded to the doors, and the S. R. O. sign was displayed so large was the business.

Adelaide, recently performed at the Astoria, will be repeated for charity at the Fifth Avenue Theatre on Feb. 1, the cast including David Bispham, Julie Opp, Mrs. Thomas Whiffen, and Mrs. Charles Walcott.

Valerie, daughter of Mr. and Mrs. Arthur Padelford (Bettina Girard), has been declared by a Philadelphia court an heir to the estate of Mr. Padelford, who died in 1896 after making a will to disinherit the child. The court set aside the will.

Ellen Vockey recited and gave several piano selections at the last "at home" of the Legion of Loyal Women in Washington. Miss Vockey has announced that she will open on Feb. 1 her studio of acting, elocution and music in this city.

Agnes Ardeck (Mrs. C. H. Kerr), who was compelled to leave A Bunch of Keys and to return to New York because of her mother's recent illness, has joined Jacob Litt's The Last Stroke, playing the lead with decided success.

Jessie Mae Hall closed a twenty-five weeks' season at Vincennes, Ind., Jan. 8. Salaries were paid in full. The company had been playing to excellent business, but future bookings were unsatisfactory. Eleven of the company jumped to Newark, Ohio, and played a supplementary week to packed houses. The company will at once reorganize under new management, and Mark E. Swan, having sold his interest in the company, will book the attraction and produce his plays.

Leo Clifford has left The White Crook, No. 1, to join Fitz and Webster's A Breezy Time, No. 1, for the balance of the season, making his third season with this company in the Dutch comedy role.

Owing to the sudden and severe illness which compelled Mora to close her company at Burlington, Vt., on Jan. 13, several weeks' time were canceled. Upon her recovery the regular tour will be resumed.

Emelle Melville has made a hit as Mrs. Gayfeather in A Happy Little Home, for which role she was specially engaged by George W. Monroe.

E. G. Gollner, of this city, has made plans for a new theatre to be built in West Brighton Avenue, Staten Island, by the Staten Island Opera House Company.

A mortgage was recorded last week by Meyers, Bronner and Goldsmith on the Metropolitan Theatre, representing security for \$16,000 loaned to Mortimer M. Thiese, lessee of the theatre.

E. Leo Raina, an American baritone, made his debut last Friday evening with the Damrosch-Ellis Opera company, as Pogner in *Die Meistersingers*.

Justice Fryer in the Supreme Court confirmed last week a referee's report recommending the divorce of Mrs. Nella E. Goodwin from Nat C. Goodwin and \$75 weekly alimony. The decree permits Mrs. Goodwin to resume her maiden name and to marry again, but Mr. Goodwin may not remarry during his former wife's lifetime.

A pillow filled with wood was unintentionally used last Wednesday at the Columbus Theatre during a performance of *My Friend from India*, instead of the light, downy affair usually thrown at May Vokes in the play. Miss Vokes was stunned by the loaded pillow.

The Southern Side Tracked company were banqueted by Manager E. J. Walters at Marshall, Wis., Dec. 26. Presents were exchanged. The corrected roster of the company is as follows: E. J. Walters, P. J. Kane, Laurence Russell, C. H. Fahrman, M. M. Lappell, E. A. Ritter, John Rents, Jr., Marie Le Brady, and May Orletta. Business this season has been excellent.

W. A. McConnell has taken a half interest in Robert Hilliard's production, A New Yorker.

The City Council of Indianapolis are considering an ordinance to permit Sunday performances.

An estate in Passaic County, New Jersey, left by the late Celestine Aimée Franchon (Aimée), has become the property of Charles E. O'Connor, of this city, who paid for it \$18,000 to Madame Marie Laurent's Orphan Asylum.

Florence Ziegfeld, Jr., has purchased for Anna Held the luxurious private car built for Mrs. Langtry, and afterward used by Herrmann.

Patrick Kane has contracted for a new \$20,000 theatre at Lock Haven, Pa.

Milada Czerny, the child pianist, now at Chicago, is said to have lost her eyesight.

Emma Brennan received a most interesting and curious present last week. It was a species of alligator, styled down South a "Louisiana mocking bird." The sender was an admirer of Miss Brennan's acting as Meriky in A Southern Romance.

The Nosses have leased their comedy, The Kojak, to Mark E. Swan, the author, who will include it in Jessie Mae Hall's repertoire.

Ada Melrose, formerly with The Girl from Frisco, is now with Ole Olson, playing the sourette role.



There are comedians and there are successful comedians, and among the latter most surely must rank Matt Kusell, although only in his thirtieth year. His originality, wit and ability have endeared him to the fun-loving public. He was born at Milwaukee, Wis., in 1868, and entered the profession as a vaudeville performer with Ross Snow in 1886. The team was known as Snow and Kusell, and they remained together six years. It was as an amateur at Springfield, Ill., that he first demonstrated his ability, and the attractions he has handled since and the engagements he has filled have proven his choice of a profession a wise and suitable one. He is a clever actor, an excellent monologist, a good parody writer, a capable manager, and, rarer still, not only a money maker, but a money saver. He has never failed to have a bank account since his first year in the business, most of his ventures having met with success, and his Summer theatre at Duluth is one of the most popular Summer playhouses of the Northwest. Mr. Kusell is now managing Uncle Josh Spruceby for D. B. Lewis. He is playing the Dutch comedy role, doing a taking monologue, and meeting everywhere with success.

Jennie Reiffarth has received most flattering notices for her work in *The Great Diamond Robbery* in the role formerly enacted by Madame Janaschek, with whose performance Miss Reiffarth's has been favorably compared.

The Spooner Dramatic co. broke all records at Beatrice, Neb., week of Jan. 13, and all opening records at Lincoln the next week. Allie Spooner has scored a hit in *L'Angelina*, a circus girl, in George D. Baker's new play, *His Brother's Birthright*, produced at Beatrice for the first time on any stage. The company's repertoire includes *The Pearl of Savoy*, *Trial at Midnight*, *Law Wedding*, *Flower Girl*, *Seth Swap*, *Egyptian Princess*, *Gold King*, *Octoroon*, *His Brother's Birthright*, *Jack o' Diamonds*, and *The Black Flag*.

Harry MacDonald and Emma de Castro, with Corse Payton's company, are meeting with much success in their double specialties.

C. H. Kerr, musical director with A Bunch of Keys, will arrange a tour next season for Grace Cameron, of Omaha, said to possess a remarkable soprano voice, and to be proficient in the most difficult vocal music.

Courtland Auburn, a Montreal boy, is now appearing with Kate Claxton in *The Two Orphans*. He has made a distinct hit as the Marquis.

Neva C. Harrison has made a hit as Mary Lavelot in *The Great Diamond Robbery*, the character originally played by Katherine Gray.

Carroll Daly closed last Wednesday with *Straight from the Heart*, and opened on Saturday in *Ladder of Life*, playing the leading heavy part.

Marie Blanchard, of the famous Verdi Ladies' Quartette, has resigned after three seasons with The Sunshine of Paradise Alley, for a singing tour through South America. She sailed on Jan. 15 for Para, Brazil, to begin her engagements on Feb. 1. After South America, she contemplates playing the music halls of London, Paris, and Berlin, all booking being completed for six months to come.

#### MUSICAL NOTES.

At the concert in memory of the late Adolph Neuendorf, which will occur at the Metropolitan Opera House, Thursday evening, the following artists will appear: Madame Gadski, Marie Barna, Emil Fischer, E. Leo Raina, Ellisson Van Hoese, Xavier Scharwenka, Nahan Franko, and Leo Stern. An orchestra of 150 musicians from the New York Philharmonic Society and the Metropolitan Opera House will also give their services, under direction of Anton Seidl, Heinrich Zoellner, Sig. Bomboni, and Walter Damrosch. The concert will be managed by L. M. Ruben.

Henri Marteau left last Wednesday to play in Pittsburg, Buffalo, Troy, Louisville, Nashville and Chicago, returning to New York to appear on Feb. 6 at the Liederkreis concert, and in the following week in the Marteau-Silotti recitals.

Silotti, the great Russian pianist, who arrived here some weeks ago, will make his first appearance in America this (Tuesday) evening, at the Astoria, under direction of Anton Seidl. He will play the Tchaikowsky "Concerto No. 2," a composition never heard here before.

A convention of the amateur musical clubs of the country will begin to-day (Tuesday), at Chicago, to form a permanent national association.

Gilmore's Band is to be reorganized to tour under direction of E. A. Couturier, and may play at the Paris Exposition of 1900.



## IN OTHER CITIES.

## BROOKLYN.

SATURDAY, JAN. 22.

A general lack of interest on the part of the theatre-going public, with a consequent paucity of receipts, has been noticeable throughout the week at nearly every place of amusement in the borough. At the Montauk a second week's continuance of *The Girl from Paris* has possibly done better than any of the competing attractions, but its departure will leave unregretted by the regular contingent of patrons at Colonel Sinn's fashionable establishment, where W. H. Crane's annual engagement will this time prove especially welcome, coming after Mr. Rice's olio-podrida of unsavory features. Mr. Crane's stay will be entirely devoted to a revival of *The Senator* in which Annie Irish will assume the role originated by Georgia Drew-Barrymore.

Never again, with a cast numbering E. M. Holland, Grace Kimball, Fritz Williams, George Marion, and Maggie Holloway Fisher, has filled the week at the Amphion, where late comers have had no difficulty in finding a choice of places. Manager Lee Ottolenghi next introduces *At the Helm* in conjunction with *The Cat and the Chub*.

At the Columbia, a recent success at Daly's. *The Circus Girl*, which had a long and prosperous vogue across the river both last Spring and during the past Fall, began a two weeks' engagement which, had it been adequately sung and acted, would have been an unqualified triumph. The manner of its rendition here, by a selection of players fresh from a tour of one-night stands among the towns of the Hudson River Valley, dwarfed its artistic possibilities, and rendered all its chances of duplicating the favor accorded it when presented by first-class people at Daly's Theatre. That Manager Harry Mann has not been oblivious of its detrimental presentation is evidenced by his amendment of the engagement of Gladys Wallis, who, on Monday, will be put forward. Frank Daniels is due here in *The Idol's Eye* on Jan. 31.

Another commendable production by the Park Theatre Stock has been that of *The Last Paradise*, which has been viewed by well pleased assemblies who have applauded liberally the deserving and finished efforts of Henrietta Cushman as Margaret Knowlton, Daisy Levering as Cinders, and the Nell of Anna Layne. Howell Hansell proved equal to the best heretofore done by William Morris, and Edward Esmond, with Robert Bannan and John Murphy, all appeared to signal advantage. The next underline is *The Streets of New York*.

That familiar old spectacle, *Hanson's Superba*, has held the boards at the Grand Opera House, where Manager Frank Kihnholz announces Kelly and Mason, with their really excellent farce-comedy of *Who's Who*, as his evening attraction.

The Pacific Mail when exhibited by Mr. Crane three seasons ago bore but little resemblance to the Overland Route, from which it was derived, as acted by Wallace's players. It would be yet more difficult of recognition now that it savors largely of farce-comedy, as enacted by Robert Graham, who has given it the current week at the Claverty, where Manager Bennett Wilson follows it with *Superba*.

Notwithstanding the frequency of its visits to various local houses, in Old Kentucky, like the brook, seems destined to run on forever to good results. It is its present engagement at the Bijou to be taken as criterion. Manager Harry C. Kennedy's attention is to be next taken up with *The Great Train Robbery*.

The principal feature of a house selection at Hyde and Hehman's has been Lee Erol and Al. Fison in a new play, *Twenty Minutes*. *Joe and a Tip on the Derby*. It proved welcome as a substitute for their old sketch. The Lavelles are agile dancers on the line originated by the De Forests. Their attempts at comedy are, however, most depressing. Lillie Western has somewhat abridged her well-known musical act, but brings it to a brilliant conclusion with a xylophone rendition of *The Pop and Peanut Overture*, lasting over seven minutes, that makes good her claim of being the best in the business, and is also a striking test of endurance. Bobby Gay's act remains unaltered; James Thornton's distinct enunciation is to be commended, but his turn in its entirety tends to demoralize Louise Royce and Josie Intropoli sang agreeably and exhibited two handsome costumes; George Evans displays an original method of singing, though some of his ballads should be fumigated. Leo Dervalto, with his spiral ascension, brought the curtain down with the nerves of his audiences wrought to a high tension at his winging peril. Edna Adams and Lydia Yeaman-Titus are the next principal headliners.

A selection better than the ordinary at the American, Shannon of the Sixth, will be followed there by *The Midnight Flod*.

At the Empire good results have been attained by the Bents-Santley troupe, the most pleasing feature of whose programme continues to be the dainty specialty of the attractive Engstrom Sisters, who should be more worthily placed in a congenial atmosphere. Manager James E. Barnes' coming booking is Weber's Parisian Widows.

The Lyceum Stock, strengthened by Myra Davis and Joseph Joseph, have presented *The Red Spider*, and will next essay *Storm Beaten*.

Al Reeves' Burlesque troupe have held sway at the Star, where Manager Bissell evicts them in favor of the Columbian Burlesquers.

The Manhattan Club has been the week's tenants at the Unique, where Manager Carr is to next exploit *Bluebeard*.

The Brooklyn Music Hall has offered as its leading features Carl and Saphira Baggesen, the Stewart Sisters, Al. Fields, Lincoln and Gillett, the Whitney Brothers, and the Harpers.

Another Brooklyn box-office boy to migrate across the river is Daniel McCann, who has left the Park Theatre for a position under Manager Edwin Knowles at the Fifth Avenue. John J. McDonald, the former assistant treasurer at Hyde and Hehman's, has assumed the post vacated by Mr. McCann—There would seem to be a touch of humor upon the part of Augustin Daly in announcing four performances of *The Gipsy* at the Academy of Music on Jan. 27, 28 and 29, when he will offer that delightful work with such people as Nancy McIntosh, James T. Powers, and Virginia Earl. This is indeed rivalry with a vengeance to pit such a tower of strength against the inane production of *The Circus Girl* at the Columbia. William Allen, a well-known local carriage builder who for many years had the entire charge of the mechanical working of the stage at the Brooklyn Academy of Music, has resigned that position, following the retirement of Superintendent Edward A. Wier. Mr. Allen, who has been identified with the Academy from 1872, has been a member of Lodge I. T. M. A., of New York, since 1878, and has also served two terms as President of Lodge 30, of the Brooklyn branch of the Theatrical Mechanics' Association. The talk now current in the local press as to a new theatre being built with a seating capacity of 3,500, over in the Eastern District, is simply ludicrous to those who look the field over and take note of certain houses that are bordering upon an actual state of starvation. It is a positive fact that upon a certain holiday this current season one of the finest buildings in either the boroughs of Manhattan or Brooklyn gave a matinee to just \$14 of good money, while the night performance of the same attraction corralled only a fraction over \$25. Incredible as this statement may seem, it is susceptible of proof, and though there was a dearth of coin in the box-office the auditorium presented a well-filled appearance in each instance, the "faithful" being called out in goodly numbers to make a showing both afternoon and evening. SCHENCK COOPER.

## PITTSBURG.

At the Grand Opera House a large audience witnessed Dr. Bill 15 by the stock co. The vaudeville list included Hutchinson, Polk and Kollins, Leroy and Clayton, and many others. Next week the stock co. will be seen in *Nita's First*. The *Howdy Midgets* will head the vaudeville.

George W. Monroe opened 17 at the Bijou to a large audience, producing *A Happy Little Home*. Next week *The Heart of the Klondike*.

Mildred Holman and co. opened at the East End Theatre 17 in *Two Little Vagrants*. The house was well filled. Peck's Bad Boy co. filled the rest of the week, opening 20. Next week: Isham's Octoborns.

first half; last half, Dan McCarthy in *The Crusade*.

The Press Club Benefit is set for 25, and will be participated in by all attractions in the city. Almost 30,000 people passed through the doors of the Grand Opera House last week. E. J. DONNELLY.

## SAN FRANCISCO.

At the Baldwin Theatre *The Man from Mexico* has been delighting large audiences throughout the week. He is the most attractive individual who has appeared upon our local boards for some time, and he and his talented co. have made a big hit in this city, and their success is certainly well deserved. The play is amusing throughout, and there is nothing hackneyed about it. It is a rare thing for an audience to laugh longer or heartier than did that at the Baldwin the night I attended. Too much praise can hardly be given to Willie Collier for his genial and intensely amusing impersonation of Benjamin Fitzhugh in fact, it is somewhat of a surprise to say how much of the success of the piece is due to its author, Mr. Du Souchet, and how much to the exceedingly clever work of Willie Collier. Maclyn Arbuckle, erstwhile of the Frawley co., was warmly welcomed and played the somewhat exacting part of Rederick Majors in his usual artistic and masterly manner. M. L. Hecker, as the Deputy Sheriff, made quite a hit with his part, and seems never for a moment to forget the toughness of his character and the necessities of his role. Louise Allen, Mr. Collier's talented wife, who also acts the part of his wife in the play, is as personally attractive and as artistically excellent as her husband. She is a San Francisco girl, and in company with her three sisters danced her way into fame and fortune, commencing in this, their native city. The Spanish dance which she introduced in the last act is enthusiastically endorsed nightly. The rest of the male parts are satisfactorily handled, and the female parts very unsatisfactorily, but fortunately there is not much for the three other ladies in the cast to do. There is no question but what business will continue to be very large throughout this engagement, which continues 17-23.

Pending repairs at the Columbia Theatre Nellie McHenry in *A Night in New York* has been the bill at the California 16-18. Business has been very fair, as the comedy is light and sparkling in character, and the action quick and supposedly clever, and at least no mental effort is required to sit through the performance. The play will hardly stand comparison with some of the lyrical dramas that have been produced here lately, and yet it is good enough in an ordinary kind of way. Nellie McHenry is always conscientious, and strives her best to please, and in this she succeeds at least fairly well. Courtied into Court 17-23.

The last song recital of Villa Whitney White occurred on the afternoon of 14 at the California, and was highly successful. She is certainly a very attractive and magnetic singer, and thoroughly artistic in everything she attempts.

At Moroco's 10-16 *The Plunger* has done a good business. William H. Pascoe, as the Plunger, is delightfully amusing, and Fred Butler, Mortimer Snow, and Landers Stevens have congenial parts, while Bert Morrison has his first chance to impersonate a juvenile role, which he handles well. The remaining male portion of the cast is well filled. Maud Edna Hall, as the Widow, displays much talent for comedy roles. Mamie Holden and Lorena Atwood fill their parts acceptably.

The second portion of the cast at the Tivoli 10-18 has proven even more satisfactory than the first, but notwithstanding this fact this unique spectacular opera will be withdrawn 17, and Brian Born, which has been in preparation for some weeks, will be put on. Special features of this opera will be an enlarged chorus, together with long interludes and obligatos to be played by Madame Marquardt. The demand for seats for the first week has been large.

Emeralda has been produced at the Alcazar 10-16 with gratifying results. The play is well cast and effectively staged, and shows the master hand of Frederick Paulding as stage-manager. The various members of the co. are well cast, and the performance is an even one throughout. Mr. Paulding as an old man made a decided hit, and his interpretation of the part is certainly an artistic bit of work. Wallace Shaw, as Estabrook, is worthy of special mention. Wright Huntington, as Dave Hardy, impersonates the role in a conscientious manner, and the balance of the male portion of the cast is acceptably filled. Florida Kingsley, as Emeralda, is charming and attractive, and Gertrude Foster gives a satisfactory rendition of Nora Desmond. Mrs. F. M. Bates was warmly welcomed on her return to the co. after a needed rest, and did her customary good work. Julie Crosby was especially good as Kate Desmond. *Forbidden Fruit* preceded by *A Man's Love* 17-23.

The work of renovating the Columbia Theatre after the fire is progressing rapidly, and this popular place of amusement will be cozy than ever before when it reopens.

The California, packed to its utmost capacity at the closing performance of *At Gay Cony Island* 9.

The many friends of Affie Warner, who played the leading role in *Old Kentucky* at the Columbia a few weeks ago, will be delighted to know that she has fully recovered from her recent illness, and has been engaged by Harry Cronin Clarke to play the leading female role in *What Happened*.

W. W. KAUFMAN.

## DENVER.

The Girl from Paris sojourned at the Taber 9-15, and while she proved fairly entertaining, still I did not notice any real degree of enthusiasm upon the part of the fair-sized audiences that witnessed the production. To be sure, they were for the moment carried away with the bewitching display of lace and lingerie, and by the glitter and dash of the production, but upon calmly thinking it over one is forced to the conclusion that at best the Girl from Paris is only good in spots. Very few of the songs received encores. Mamie Gilroy neither looked nor acted the title-role to perfection, and her enunciation was poor. The best work was done by Edgar Halsted, whose Ebenezer Honeycomb was played for all there was in it and proved very humorous. Harry Hansen made a very acceptable Hans, and J. C. Marlowe was decidedly good as Major Fossdick. Carrie Behr's Ruth was a unique creation, deserving commendation for its make-up and enactment, and her singing of "Sister Mary Jane's Top Note" proved the real hit of the entertainment. The *Brookings* 17-23.

About the most satisfactory production yet given us by the Boston Lyric Stock co. was *Amorita*, which was produced at the Broadway 9-16. The Amorita waltzes have been favorites for a good many years, and the vocal numbers of the opera are nearly all tuneful and pretty, and there are several exceedingly good choruses, which, by the way, were remarkably well rendered by the chorus of the opera co. in the present production. J. K. Murray acted Fra Bonbarda with considerable spirit and did justice to the musical requirements of the part. Richie Ling did a fairly clever bit of character work as Speracani, and W. H. Clark sang the one good song allotted him so exceedingly well that he merited and received several enthusiastic encores. Hattie B. Ladd as Angela sang the part better than she acted it. Hattie Arnold may always be relied upon for good work and her *Peputia* was neatly done. Milton Albert continues to monopolize the center of the stage and to give comedy that makes popular hits. James A. Murray contributed some feeble attempts at comedy, while Richard Jones did not begin to realize the vocal or acting possibilities of the Ambassador from Morocco. Adelaide Norwood was not very lifelike as Amorita. Business good. The *Bohemian* 16-22.

The best thing that the stock co. at the Orpheum has done this season was *Our Strategists*, which was the bill at this theatre 9-16, and which proved a great popular success and succeeded in keeping the audiences in a good humor from start to finish. Business was decidedly good throughout the week. H. Percy Meldin, who created most of the merriment, did capital work. In the several disguises assumed by him he showed character and comedy ability somewhat surprising to those who had grown a bit accustomed to his melodramatic heroes. R. E. Bell in an Irish song and in a lively dance has done for some time. The co. in its entirety appeared to better advantage in *Our Strategists* than anything this Winter, and the production was an enjoyable one.

R. L. Giffin has returned from a flying trip East, embracing Omaha, Chicago and Cincinnati. It is

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Physicians all over  
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and club in America.

rumored that he has several important theatrical ventures under consideration.

F. E. CARSTARPHEN.

## PORTLAND, ORE.

Del Conte Italian Grand Opera co. at the Marquam 10-15 in *La Bohème*, *Cavalleria Rusticana*, *Rigoletto*, *Manon Lescaut*, and, as a finale, operatic selections comprising Auber's symphony, *Fra Diavolo*, Lucia (third act), *Roberta*, *Diavolo*, *Forgo del Destino*, *Vespro Siciliano*, *Le Cid*, and *La Favorita* (second act), was not very well patronized during its engagement. To those who heard it, however, it gave the utmost satisfaction. It was certainly the most complete operatic co. that has ever appeared here. But it was too "grand" an affair for the average Portland playgoer.

Ben Hendricks and co. in *Ole Olson* at Cordray's 9-15 did large business. It was a very evenly balanced co. Mrs. St. George Hussey as Miss O'Flannigan made a deserved hit. She possesses a house-filling, stentorian voice, and used it effectively in her Irish songs. John Lawson, "the terrible Swede," gave, between the third and fourth acts, an exhibition of bicycle riding on his home training machine, making a mile in fifty seconds flat.

The Third Street had one good and two poor houses to witness Thomas Powell Getz's *A Night in Bohemia* 8-9. The play has been changed materially since it was seen here some months ago, but the change has not been beneficial. The play is riddled and before it can achieve the least success it will have to have a good deal of "giner." Among the cast deserving notice for their creditable work were Tommy Keating, Earl P. Adams, Edgar Keller, Mr. Getz, and Marion Winchester.

Portland Lodge No. 34, Theatrical Mechanics' Association, installed 9 the officers for 1898, as follows: John F. Logan, President; George E. Streeter, Vice-President; George L. Baker, Past President; E. B. Rutherford, Recording Secretary; A. G. Stephan, Financial Secretary; W. T. Pangle, Trustee; H. W. Cardwell, Physician; E. Van Kirk, Sergeant at Arms; and E. Quimby, Marshal. The T. M. A. will have a benefit at the Marquam in March. Managers Cal Heilig and John F. Cordray, members of the association, will contribute their aid to make the benefit a success. A deal of good theatrical talent is already booked.

Portlanders are particularly pleased to learn of the success with which Emile Frances Bauer, a former Portlander, is meeting in musical circles in Greater New York, not only as an editorial writer of musical matters, but also as a lecturer on musical composition. Her address delivered at the annual meeting of the Temple Choir, Brooklyn, recently, on "Mendelssohn," which appeared in the *Brooklyn Citizen*, is read here with considerable interest and instruction. It is excellent throughout.

On 31 Margaret MacL. Eager will reproduce here, probably at the Exposition Building: the fête at Petit Trianon, given by Louis XVI and Marie Antoinette in honor of the Grand Duke and Duchess of Russia. It promises to surpass anything of a similar nature ever seen here. It will be given as Miss Eager gave it at the Chicago Auditorium last November. Her *Kirmess*, given here in '94, was the wonder and talk of Portlanders for weeks.

O. J. MITCHELL.

## KANSAS CITY.

E. H. Sothern played a short engagement at the Coates Opera House 13-15, it being his first appearance here in several years. The audiences were good sized, and greeted the star, the co. and the plays presented with considerable enthusiasm. The *Adventure of Lady Ursula* proved most charming, and the last century styles of costume were carefully reproduced. The acting of Mr. Sothern was thoroughly artistic, and a decided surprise was found in the leading woman, Margaret Anglin, who during the week filled the place of Virginia Harrod, who remained in Chicago. Miss Anglin has been seen here before, but never with the convincing force of this engagement. She is full of life, force and firmness. Her impersonation of a boy was delightful. Lord Chumley was put on for the matinee performance, and showed a complete change in the style of comedy, but was thoroughly enjoyed both the preceding play. The co. was excellent throughout. El Capitán, with its tremendous force of martial music, presented by a big co., headed by De Wolf Hopper and Edna Wallace Hopper, augmented for this occasion by the Third Regiment Band of this city, consisting of forty-five pieces, which was introduced for the march finales and made a tremendous sensation in the "Stars and Stripes Forever" march, caused more enthusiasm than has been witnessed at the Coates this season. The engagement was for three nights only, 17-19, and the capacity of the house was taxed at each performance. Bertha Watzinger was also pleasing, and Alice Hosmer, Alfred Klein, Thomas Gause, and a splendid chorus greatly assisted to make a thoroughly good production. Doctor Nansen, Arctic explorer, will lecture at the Coates 22. Walker Whiteside 24-26. Herbert Keloy 27-29.

The Girl I Left Behind Me was at the Grand Opera House 16-22. Murray and Mack 23-29.

Town Topics, a vaudeville farce-comedy, proved an excellent attraction at the Ninth Street Opera House 16-22. The show went with great vim, and the numerous specialties were clever. John W. World, W. H. Mack, Edith Arnold, Keller and Mack, Besie Phillips, the Arnold Sisters, and others in lively dances completed a pleasing performance. Killarney and the Rhine 23-29.

Gustave Walters, of San Francisco, has been here trying to get a lease on the Ninth Street Opera House from Manager Clark, in order to connect it with his Pacific Coast circuit of vaudeville houses. The deal has not yet been consummated, but Mr.

Walters is to return this week, when matters may be settled. Katie Emmott also has been trying to get a lease on this house. FRANK B. WILCOX.

## BUFFALO.

Chauncey Olcott in *Sweet Inniswara* was at the Star 17-22. The *Chimes of Normandy* (local) 24-28. *The Wedding Day* 27-29.

Go-Won-Go-Mohawk made her first appearance here in seven years at the Lyceum 17-22. The play was a most sensational drama called *Wep-Ton-Mo-Wah*. Both play and co. were very bad, but that did not prevent the week's business from being big. Will W. Evans and Anna Gordon were the two bright spots in the production. *Eight Belles* 24-29.

W. W. Foote, a well-known theatrical man, formerly of this city, spent 15 here calling on Mayor Diehl and other old friends. Mr. Foote, who is perhaps better known as Colonel Bill Foote, ran a livery stable in this city years ago. For years he was manager of all of J. H. Haverly's productions. He is at present living in Chicago.

The regular concert of the Symphony Orchestra will occur at Music Hall 21. David Stepham, baritone, will be the soloist.

President Filbrick, of the Bill Posters' Association, was in New York last week on business connected with that organization. He was the guest of Frank David during his brief visit.

A report to the effect that Conductor John Lund, of the Symphony Orchestra, was going to leave Buffalo somewhat startled music lovers here. It is known that he has repeated offers to go to New York, and that Pittsburgh also has a position open to his acceptance. I have Mr. Lund's statement that he will remain here for a year at least.

The Sisters Engstrom have signed with the Bents-Santley co. for next season. This makes their third consecutive season with that co.

A large force of workmen are engaged in the renovation of Shea's Garden Theatre. The floor is being lowered, and the building will be made a permanent structure. There will be eighteen boxes in the new house.

Several thousand feet of the Corbett-Pittsmons vitascope film were destroyed by fire at the Vitascope Theatre last week.

Manager Girard announces the opening of his Wonderland on Feb. 7. Many improvements are being made in the old building, and Mr. Girard has started on lines that should bring him success.

RENSOLD WOLF.

## ST. PAUL.

Herbert Kelcey and Emie Shannon, with a well-balanced co. in support, under the management of Samuel F. Kingston, gave a most enjoyable presentation of *A Coat of Many Colors* at the Metropolitan Opera House 17-22, opening to a large and an appreciative audience. Mr. Kelcey's Herman Wallboys was an artistic and finished impersonation. Miss Shannon, as Esther Gunning, gives a charming and effective interpretation of the role. The rest of the co., including William J. Le Moyne, Edmund D. Lyons, Bruce McRae, David Torrence, Edward See, Georgia Busby, and Ellie Wilton, were most commendable. *A Bachelor's Honeymoon* 23-28. Donnelly and Girard 27-29.

Henry E. Dixey, the magician, is the attraction at the New Grand Opera House 16-22. Mr. Dixey opened to a full house and delighted his audience. Seldom do we find a man who can give an entire evening's entertainment by himself and be able to hold an audience's attention to the end as Mr. Dixey does. He is an admirable entertainer. His well-known imitations, including that of Henry Irving, evoked rounds of applause. The performance opens and closes with a sleight-of-hand entertainment in which Mr. Dixey does some very clever tricks; his business and patter are decidedly clever and entertaining. *McFadden's Bow of Flats* co. 23-29.

Seibert's Orchestra rendered an excellent programme at the special concert given at the Metropolitan Opera House 16 to a select and appreciative audience.

John Harter, the head stage carpenter of the Dixey co., had a severe experience with Bob, the big lion used in the performance. Just before the opening of the performance 17 Harter attempted to move the cage in which the lion is kept. In doing so he placed his left hand around one of the bars of the cage. The lion instantly closed on the hand with his teeth. Harter's hand was badly lacerated. Dave Martin, the head carpenter of the house, heard the scream, and yelling at the lion tried to break his hold. Mr. Dixey rushed out of his dressing-room and compelled the lion to completely release his hold by repeatedly striking him over the head with a stick. Harter was at once taken to a doctor's office, where the wound was dressed. Harter is a resident of St. Paul, and was for some years employed at the Grand. GEORGE H. COLORAVE.

## JERSEY CITY.

Chimmie Fadden was presented at the Academy of Music 17-22 to good business. This was the first time the play was seen in this city. Charles E. Grapewin assumed the title-role, and evidently gave the part close study. May Donohue played the role of Mrs. Murphy in an excellent manner. One of the best characters in the play was that of Paul, played in a capital manner by J. Cooper. Richard J. Moyer did a good double as Kramer, the German grocer, and Perkins, the English butler. Frances Brooke, as the Duchess, was especially good. Grace Gibbons, as Maggie Conway, was very acceptable. Edward Mackay, a son of F. F. Mackay, played Burton in an agreeable manner. John R. Furlong, George A. Wright, Al Graham, Harry Rich, Maud Allan, and Florence Stover were equal



to their parts. Mr. and Mrs. Edwin Milton Royle 24-29. The Heart of the Klondike 31-Feb. 5.  
William Moran, chief door-tender at the Academy of Music, was absent from his post of duty 17, in account of the death of his mother. The boys in the theatre sent a handsome floral piece, and Mr. Moran has the sympathy of a large circle of friends.  
The Lyric Theatre, Hoboken, was sold in the Sheriff's office 13, and was purchased for \$10,000 by a Hoboken bank, which institution held the first mortgage of \$2,000. This does not affect the present lessee, Manager H. F. Soule.  
The Forensic Society of the Jersey City High School occupied the boxes at the Academy of Music 29, and enjoyed the performance of Chimie Fadden.  
Jersey City Lodge of Elks, No. 211, will hold a ladies' social session at Taylor's Hotel 27. The Bon Ton Theatre and a number of New York professionals will furnish the performance.

WALTER C. SMITH.

## LOUISVILLE.

Miss Francis of Yale was presented at Macaulay's 17-19. Gertrude Homans, last seen here as Little Lord Fauntleroy, was prominent in the cast. Clay Clement will finish the week's floral piece. The boys in the theatre sent a handsome floral piece, and Mr. Moran has the sympathy of a large circle of friends.  
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## OMAHA.

A Boy Wanted opened for three nights at the Boyd 13 to a large audience, which showed enthusiastic approval of the artist's work. The play, which is a comedy, it would not take many lines to review the plot of this piece, but such would not be true of a synopsis of the work of the co., which was good both individually and collectively. Walker White-side and his well-balanced co. opened a half week's engagement 16 in Hamlet. Shakespearean plays are not so well patronized in Omaha as was the case ten years ago, but both the star and co. were warmly endorsed by those present, and Mr. White-side certainly shows marked advancement in the artistic rendition of his lines. Managers Paxton and Burgess' immediate offerings at the Boyd are: A Coat of Many Colors, 24-25; Pudd'nhead Wilson, 26-27; The Silver King, first half and Forgiven last half of week ending 22. The specialties include Stanley and Jackson, musical sketch; the Van Ankenes, athletes; Morris' performing ponies, and the cinematograph. Everything is endorsed. JOHN R. KINOWALT.

## GALVESTON.

The patrons of the Grand were furnished entertainment in abundance last week, an almost daily change of attraction being the record. A Stranger in New York, the first on the list, was given an enthusiastic welcome by an audience that completely filled the house. The Houston standard play, which was the performance, with the usual pleasing results. When London Sleeps, an inferior play badly acted, drew a good crowd and unfavorable comment 11. Tennessee's Partner was seen by a fair-sized audience 12 and its many good points attracted proper recognition. A Milk White Flag 14, 15, was warmly patronized and the audience, if not quite duplicated the success of last season in many respects. As a Sunday bill, Hogan's Alley (minus Gilmore and Leonard) fared well, both afternoon and evening performances being finely attended. The string of specialties comprising the bill were far above the average and met with deserved appreciation. Next week Pudd'nhead Wilson, Louis James, A Contented Woman, and Baldwin Melville co.

Fred. R. Zweifel, the able and popular business manager of A Stranger in New York, was kept busy while here shaking hands with his many friends of boyhood days, this being his former home.  
A change was recently effected in the local management of the Grand, and General Manager Albert Weiss is now personally directing its interests.

C. N. RHODE.

## PROVIDENCE.

The week 17-22 was a big one at Keith's. A special vaudeville bill was arranged and matinees were given daily. The house was crowded at nearly every performance, and, as expected, the entertainment was first-class in every respect. Once or twice during a season Mr. Keith gives his Providence patrons an entertainment of this kind, and they have learned that when a star bill is promised it is given. The programme included Clara Morris, assisted by F. C. Harriott, in Blind Justice; Joe Hart and Carrie De Marr, in Rudinoff, Bogert and O'Brien, the Adolph Trio, Smith and Campbell, Professor Leonides, Educated Cats and Dogs, and the Animated Music Sheet with solos by Allie Gilbert. Everyone was delighted with the show.  
A Word of France 24-29.

Over at the Providence Opera House Augustin Daly's co. presented The Geisha, a good and well-staged opera, which was beautifully staged, and presented by an exceptionally fine co., which included Nancy McIntosh, Virginia Earl, James Powers, Julius Steger, and Augustus Cook. My Friend from India 24-28.  
Safaralia, a new comic opera by Louis Munroe and Myron V. Fosse, of this city, will receive its initial presentation at the Providence 29.  
The Southern Cake Walk co., under the direction of John Graham, held the boards at Infantry Hall 19, 20, and attracted large and pleased audiences.

HOWARD C. RIPLEY.

## CLEVELAND.

The Sign of the Cross was the attraction at the Euclid Avenue 17-22. E. S. Willard 24-29.  
A Hot Old Time by the Rays and a good co. held the boards at the Lyceum 17-22. Flo Irwin in The Widow Jones 24-28. Joseph Murphy 27-29.  
The Cleveland Theatre had for its attraction 17-22 On the Suwanee River, which opened to S. R. and has been doing well all the week. The play is a good one and well worthy of patronage. The Great Diamond Robbery 24-29.

Music Hall was burnt to the ground 13. Fortunately it was closed at the time. This famous auditorium has been the scene of the most brilliant entertainments in the city to hear not only the world's great prima donna, but also the famous men and women of the past decade. The last great gathering was to hear Melba and her co. sing The Barber of Seville 7. On account of the disaster the star course of entertainments has been postponed.  
Again there are rumors of a new theatre. This time it is the elegant building of the defunct athletic club on Euclid Avenue, which was recently sold at sheriff's sale. It is to be called the Boulevard, but on account of its distance from the business portion of the city its location makes it impracticable.

Manager Hartz has signed with Manager Thompson for a season of comic opera by the Boston Lyric Stock co., commencing early in May.  
Manager Charles La Marche, of Halthorth's Garden Theatre, will go to New York the first week in

February for the purpose of engaging the principals for his Summer opera co.

WILLIAM CRASTON.

## MILWAUKEE.

Tom Xawn in Shanty Town opened for a week at the Alhambra 16 to a packed house. Mr. Xawn in the leading role scored a decided hit; he is a conscientious, pain-taking actor, and well deserved the applause he received. The support is good. Battle Nawn, Mamie Mulledge, and Alice and Dick McAvoy being particularly successful. The co. also includes Charles B. Nelson, Henry Sutherland, Robert Evans, Henry Myers, and Maunette Gibbs. The organization having only started out for a season of twenty weeks, they will close 22. It is the intention, however, to reproduce the farce next season. Hopkins' Trans-Oceanic return engagement 23-29.  
McFadden's Row of Flats opened at the Bijou 16 to S. R. O., every seat in the house being sold for the evening performance by 7 o'clock. Richard K. Mullen and Charles A. Loder are the chief comedians, and did some clever work. The best features of the performance are the specialties. George Leslie and Estelle Wellington execute some clever dances, the Midget Speck Brothers as yellow kids created a sensation, and some good musical numbers were rendered. The co. though not a strong one, pleased. The Cherry Pickers 25-29.  
Das Katchen Heilbrunn was presented at the Pabst 16 before a large and gratified audience. Dr. Stattholder von Bengalen is billed for 19. Hucklebein for 21. M. Guilman will give an organ recital 20. The Davidson is dark 16-19. For Fair Virginia 20-22. The Geisha 23-29. C. L. N. NORMIE.

## DETROIT.

Sol Smith Russell has a most tenacious hold on the popular heart in Detroit, and he never fails to fill the house at every performance he gives. He opens 17 at the Empire with A Bachelor's Romance before a large audience. The repertoire for the week comprises in addition to A Bachelor's Romance, a triole bill consisting of Mr. Valentine's Christmas, The Taming of the Shrew, and The Spiffles, which will be put on Thursday and Friday evenings and at the Saturday matinee. The engagement will close 22 with The Rivals. The Wedding Day 24-28.  
Kellar, the magician, is at the Lyceum 17-22 where he is giving an intensely interesting exhibition of his marvelous feats. He has all the old tricks with which we are all familiar, and some new conceits which are truly wonderful. He is doing a big week's business. A Black Sheep 25-29.  
Whitney's has a very good attraction this week in Under the Polar Star, which opened 16 for the week. The staging of the piece is very fine, the scenery being exceptionally good. It is in the hands of a good co., some of the principals being Ulric B. Collins, George E. Webster, Jay Busby, John J. Pierce, J. H. Davis, William L. Baker, Stella Rees, Bertie Tucman, Edith Randall, and Bert Tucman. Business is very large.  
In Gay Paris is furnishing entertainment 16-22 to the patrons of the Capitol Square Theatre. Next attraction, Irwin Brothers Burlesquers.

KIMBALL.

## NEW ORLEANS.

At the Grand Opera House we have A Milk White Flag 16-21. The attraction is a good one in every way, and although it has been here before, drew big houses during its stay. Louis James in A Coat of Many Colors 24-25; Pudd'nhead Wilson, 26-27; The Silver King, first half and Forgiven last half of week ending 22. Robert G. Ingersoll 31. Francis Wilson 31.  
Madame Modjeska, supported by Joseph Haworth and a competent co., appeared here 16-23 in repertoire, and presented Magda, Mary Stuart, Camille, and Macbeth during the week. Lester Lowman, Anna Proctor, and Mrs. H. E. Sargent are in the co. Business satisfactory. What Happened to Jones 23.  
James O'Neill appeared in Virginia, The Dead Heart, and Monte Cristo here 16-23. Both star and co. are excellent, but only drew fairly during their engagement. Antoinette Ashton, Hallet Thompson, Theo. McCale, and Thomas McLarrey are in Mr. O'Neill's support, and are competent people. The Bostonians 24. J. MARSHALL QUINTERO.

## INDIANAPOLIS.

Francis Wilson, in Half a King, opened at the Grand Opera House 17 to a packed house. His co. is about the same as when last seen here, and Wilson is as droll as ever. Lulu Glaser is a sweet and winsome prima donna. She and Wilson make a great team. Joseph T. Miron's fine bass voice is heard to advantage, and the chorus is pretty and can sing something every chorus cannot do. The engagement closed 19, no matinee being given. Fanny Rice 20-22.  
Eugenie Blair and her co. came to English's 17, 19, the bill being East Lynne, Camille, and Carmen. The Sign of the Cross 24-29.  
Mr. and Mrs. Oliver Byr n will begin their annual engagement at the Grand 29. During their stay they will present The Turn of the Tide, and The Plunger will be given. W. W. LOWRY.

## MINNEAPOLIS.

At the Metropolitan Theatre Secret Service was given 16-22. Donnelly and Guard 23.  
At the Bijou Opera House Robert Fitzsimmons and his vaudeville co. opened a week's engagement 16 to the capacity of the house, and numbers were turned away. The star is surrounded by a co. of only average ability, with the exception of Madame Theo. McCale and Mr. Daniels, and Crane Brothers, whose respective specialties were well received. Henry E. Dixey 23-29.  
Herbert Kelcey and Effie Shannon are shortly to produce a new play, by Clyde Fitch, entitled Reaping the Whirlwind. Mr. Fitch arrived in St. Paul 17 for the purpose of rehearsing the co. George A. Reynolds, of Saginaw, Mich. G. S. of the Grand Lodge of Elks, was in the city 18. Mr. Reynolds was entertained at dinner at the Nicolet House by a committee of local brethren.

F. C. CAMPBELL.

## ATLANTA.

The Imperial opened 17 with The Crystal Slipper, or All Bats are Free, with David Henderson, Chicago Opera House co. on the boards. To-day a letter was written from Mr. Henderson to the Atlanta Journal, stating that his name was being used without authorization from him, and that he proposed prosecuting the managers of the attraction under the copyright law. Manager Smith, of the Imperial, said that he knew nothing of the letter except that Manager Turner, of the co., had told him that he purchased the paper from Mr. Henderson. In the meantime The Crystal Slipper goes on nightly, playing to fair business.  
The Lyceum Theatre, William Sharp, manager, is dark.

A letter  
just to hand  
says:

"I need a full bottle of ale with my lunch and dinner. I get two full glasses from the Evans bottle. When I used to drink other bottled ales I got one glass of ale and a muddy substance for the second glass, which to me was a positive injury."

truly Evans  
is on top."

Another Reason why  
Evans' is the ale to-day.

All Clubs,  
Cafes, Hotels, Restaurants and  
Chop Houses.



## CORRESPONDENCE

## ALABAMA.

MONTOOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Joshua Simpkins to good business 15. Peters and Green co. (return date) 17, presenting Finnigan's Fortune to crowded house. MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): A large audience greeted James O'Neill in Monte Cristo 13. Biograph to fair business 17, 18. Roland Reed 19. Bostonians 21. Modjeska 25.  
MOBILE.—THEATRE (J. Tannebaum, manager): James O'Neill presented Virginia, The Dead Heart, and Monte Cristo 14, 15 to good business and in a highly satisfactory manner. Roland Reed, assisted by Indore Rush, in A Man of Ideas and The Wrong Taction. Rosabel Morrison in Carmen 19. Joshua Simpkins 21. The Bostonians 22.  
EUFULA.—MORRIS OPERA HOUSE (J. Stern, manager): Joshua Simpkins co. 13 to pleased house; receipts \$210; performance good. Langdon's Comedians 26.

## ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Harpatrie Repertoire co. 10-15 to fair business; rainy weather. Mahara's Minstrels 21, 22.

## ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Columbia Opera co. 14, 15; performance good in every respect. A Night at the Circus 19. Santanelli, hypnotist, 19, 20.—ITEM: William L. Roberts and co. were to have produced Faust here 12. M. McGargan, W. Davis, and A. G. Robinson, of the co. attached for back wages and refused to perform. Immediately after this the local managers, Newman and Ehrman, attached for their portion of evening's receipts. The co. has re-organized, taking T. Aldridge, of this city, with them for the part of Faust.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A Trip to Chinatown to a good house 11; appreciative audience. A Contented Woman 13; crowded house; play enjoyed. The Prisoner of Zenda 18. The Prodigal Father 19. A Stranger in New York 21. Rosabel Morrison 27. Tennessee's Partner 31.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rugsby, lessees): A Trip to Chinatown 10; good co.; fair business. Primrose and West's Minstrels 11; excellent co.; good house. A Contented Woman 12, with Belle Archer, to a packed house. The Prisoner of Zenda 17. The Prodigal Father 18; fair business.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Owing to the fearful cyclone that devastated a part of the city 11 the Kaolins, 14, and When London Sleeps, 15, canceled. Chase-Lister changed date to 24-29. Tennessee's Partner, E. K. Kable, manager: Vivian De Monte co. 17-indefinite.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Earl Doty co. 17-22 did not appear. Chase-Lister co. 17-22 in Against the World, Flirtation, Monte Cristo, First Families of Virginia, Rip Van Winkle, and Gipsy Queen.—ITEM: On account of the cyclone in Ft. Smith the Chase-Lister co. played the last of the month 24-29. Tennessee's Partner, E. K. Kable, manager: Vivian De Monte co. 17-indefinite.

PINE BLUFF.—OPERA HOUSE (Atkinson and Lendard, managers): W. L. Roberts 11; poor performance. A Trip to Chinatown 12; full house; excellent performance. Santanelli 13-15; full houses and gave satisfaction. The Prodigal Father 17. Columbia Opera co. 18.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Columbia Opera co. 12; good house and performance. Nashville Students 18. A Night at the Circus 24.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mathews and Bulger in At Gay Coney Island closed a three-night engagement 15, giving a tip top performance to very large business and individually scoring pronounced hits. Jane Whitbeck in her specialty shared honors with the stars. Stuart Robson 17-22. The Man from Mexico 24-28. Nellie McHenry 29-30.—BURBANK THEATRE (John C. Fisher, manager): The Sam T. Shaw co. in Rip Van Winkle and Farmer Stebbins drew largely 10-16; Mr. Shaw gave an exceedingly clever impersonation in the title role of the latter play. Birdie De Vaul appeared in good specialties. The Phoenix and Pavements of Paris 17.—ITEM: A. M. Miller is with us, after an absence of two years, as manager of At Gay Coney Island, and reports the wave of prosperity as his constant companion.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlieb and Co. lessees): Stuart Robson in The Jackkins and The Henrietta 10, 11; excellent performance. The Phoenix and Pavements of Paris 17.—ITEM: A. M. Miller is with us, after an absence of two years, as manager of At Gay Coney Island, and reports the wave of prosperity as his constant companion.

WOODLAND.—OPERA HOUSE (J. V. Leithole, manager): Schubert Symphony Club 14; full house; pleased audience.

SAN JOSE.—HALL'S AUDITORIUM (C. F. Hall, manager): At Gay Coney Island drew a large audience 11, but did not seem to give the satisfaction looked for. Stuart Robson presented The Henrietta to a small audience 13; cast from star down act their parts admirably.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Courtied Into Court 9. Sofia Scalchi 12 to very big house. The Girl from Paris 16. South Before the War 18. At Gay Coney Island 22. The Brownies 23.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Rose Stillman co. 10-16 to poor business.

GREENEY.—OPERA HOUSE (W. A. Heaton, manager): Nashville Students 13; good business; fine singing. Robert J. Burdette, lecture, to S. R. O.; more than pleased the audience. John De Mootie, lecture, 26.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): South Before the War 12 to S. R. O.; good performance. The Brownies 24. The Pulse of New York 27. Courtied Into Court 13 canceled.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Courtied Into Court 10. Madame Sofia Scalchi 13.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): South Before the War 11 to good business; performance good.

## CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Anna Held co. 15 before a large and disappointed audience. Aside from the few moments that the vivacious and chic Madame Held was on the boards, performance was below standard. The Belle of New York 18. Jewett, the magician, 20 did good business considering the bad weather. Since his last appearance here he showed much improvement in stage business, and had several new tricks. The Salt of the Earth 21, 22. Corse Payton co. 24-29.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Night Owls 14, 15 entertained large audiences. Morrison's Faust 17, 18. Hands Across the Sea has been here many times, yet had large business 19, 20. A Railroad Ticket 21, 22. Mile. Ani's Monarchs 24, 25.—ITEM: Rachelle Renard, formerly of this city, and who recently played here in Leah with marked success, will shortly appear in a big production of Inezuma, since her debut on the professional stage Miss Renard's advancement has been marked and most gratifying to her many friends. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Girl from Paris (return engagement) 13-15 to exceedingly good business; the cast, headed by Georgia Calne, was here earlier in the season. "The Salt of the Earth" 17. John E. Redmond, the Irish patriot, to the capacity 18. The

Belle of New York 19. Owing to a week's engagement in Pittsburg Anna Held cut out New Haven 22, greatly to the regret of her many friends. Yale Glee, Banjo and Mandolin Clubs in their annual concert 24. The Geisha 25, 26. My Friend from India 29. O'Sullivan Feb. 24.—HARTFORD OPERA HOUSE (Starr and Bred, managers): The Great Train Robbery 14-15; large and delighted audiences; attendance increased at each performance, the Saturday matinee being one of the largest of the season. Who is Who 17-19 amused fair houses. Cuba's Vow 20-22. The Ladder of Life 24-25. Mile. Ani's Monarchs 27-28. Hogan's Alley 31-Feb. 2. Thieves 34. Sadie Hagan 5-7.—ITEM: The Connecticut Editorial Association held their annual meeting 17, and in the evening attended a performance of The Salt of the Earth as guests of Manager G. B. Bunnell.—Belle Stewart, one of the Stewart Sisters on the bill at Poli's Wonderland for week ending 15, was taken suddenly ill in her dressing room during the performance 15, and removed to New York Sunday, said to be suffering from peritonitis.—The Indians here, under command of ex-Scott George Bartlett, with The Great Train Robbery, were rendered a reception 5 by Mayor Farnsworth and Professor Marsh, of Yale. They attracted no end of attention, and when they appeared at church Sunday they were the object of much interest. Colonel Bartlett, who hails from New Haven, was feted by his friends and escorted the Indians over Yale and the town.—Kate Osborn made her debut as a professional whistler at the Metropolitan Opera House 15, whistling between the acts in the Candelaria production.—Mrs. E. J. Jones, the actress from Paris co., was guests at dinner of William Neely 15.—Mr. Bred, of the Grand Opera House, was recently elected to the Elks.—Doc Bishop, an employee of the New Haven Bill Posting Co., was called to Worcester last week to bury his mother. There is a great deal of interest in the Harpatrie benefit concert 31 at the Harpatrie Theatre, for which Mr. Bunnell has kindly donated the theatre.—Harry Lacy has left The Sporting Duchess co. and is at present at his home in this city. It is Mr. Lacy's intention to take out a comedy later in the season, and he is now considering a bright, entertaining comedy by the author of Miss Brevity of Home Kontz.—R. A. Roberts, of The Salt of the Earth co., was Mr. Lacy's guest during the co.'s stay in town.—John E. Redmond, M.P., was banqueted at the Hotel Tontine after his lecture 18.—J. H. Flaherty, late of Jack and the Beanstalk co., staged the amateur plays 18, 19 at the Church of the Ascension here.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Always on 13-15 was a mild affair to good business, but with a power, a local paper declared the play to be a remodeling of Crawford's Claim. The best staged melodrama seen here this season was Cuba's Vow, which played to full houses 17-19 and gave genuine satisfaction; the costumes and properties were carried by the co.—ITEM: The Dear Irish Home and Cruisade opens in The Bridgeport Elks' third annual minstrel show for benefit of charity fund 24. Manager Smith having donated the house; fifty people will appear in a special electric first part for which Scenic Artist Lewis Brock has prepared a handsome set; besides local talent, headed by John A. Judge, new agent of Smith's Auditorium, Milt G. Barlow will appear in a new act; William Hackett and John C. Dickens, Eddie Sparks and three other special acts have been engaged. Arnold Wolford co. 25-29. The Real Widow Brown 31 Feb. 1. The Kentucky Girl 24.—PARK CITY THEATRE (Walter L. Rowland, manager): The Salt of the Earth 13, 14. The Girl from Paris 24. W. Freeland, lecture, 25. Hogan's Alley 29. My Friend from India 31. The Paris Model 29. Northern Lights Feb. 1. Mrs. Fiske 7.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): An excellent vaudeville programme attracted good audiences 10-15. The Whitney Opera co. 21, 22, presenting for the first time on any stage their new opera by Cheever, Goodwin and William Furst, entitled A Normandy Wedding 14-15. The Opera House (Juan Jacques, manager): The Guilty Mother presented by an excellent co. 12, 13 to large, well-pleased audiences. Hands Across the Sea 14, 15 to good business. Arnold Wolford co. opened for a week 17 to a crowded house, many being unable to obtain standing room. They played the Streets of New York, Mystic Mountain, The Smuggler, Master and Man, The Brand of Cain, The Isle of Cuba Storm Beaten, and The Little Scout.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Anna Held appeared to a very large audience 14; even the charms of the fascinating Anna did little to mitigate the gloom of the performance. A Guilty Mother drew a small house 15; scenery effective; co. fair. Straight from the Heart 19. A Railroad Ticket 20.—ITEM: Lieutenant Paury lectured to a large and delighted audience at the Slater Memorial Hall 15.—Manager Jackson has a long and varied list of attractions for the Broadway for the remainder of the season.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): Wood Sisters' Burlesque co. 12, 13; good houses; performances pleased. Baldy, hypnotist, 30-32. Harry La Mart 27.

FUTUNAL.—OPERA HOUSE (George E. Shaw, manager): Little Lord Fauntleroy 3; good co. Stowe's U. T. C. 14 to 306. Ladies' Philharmonic Orchestra 18. Queen Esther (local) 19-21. My Boys Feb. 7.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Hands Across the Sea 12; good performance; fair house. Our Step-Husband 23. The Octoroon Feb. 5. The Sporting Car 10.

ROCKVILLE.—OPERA HOUSE (J. H. Frieze and Co., managers): Faust 12. House dark for next thirty days, owing to sickness of Manager Frieze.

RESDEN.—OPERA HOUSE (A. Delvan, manager): The Tarrytown Widow 14; fair business. Rachelle Renard 17-22 to good business. Victor De Lacey joined the co. here. The Pay Train 23. Hogan's Alley 24.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Morrison's Faust 1. The Tarrytown Widow 12; pleasing performance; good business. The Heart of Chicago to large house 18. Hogan's Alley 24. Freeland lecture 28. Mikado 27, 28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Straight from the Heart 17, 18 to fair business. Thrilling climaxes, hair breadth escapes, etc., are very numerous in this play; the scenic effects were of the best order. Bennett-Moulton Comedy co. 24-29.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Faust, with Errol Dunbar, 19. A Railroad Ticket 31. Northern Lights Feb. 3.—Dorothy Turner (J. C. Sothman, manager): French Gaiety Girls co. booked for 29-32, disbanded before reaching here. The Sages 24-29.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Land of the Living 14; fair attendance.

NEW BRITAIN.—RUSWIN LYCEUM (Gilbert and Lynch managers): The Salt of the Earth 20. Katherine Rober 24-29.—OPERA HOUSE (F. W. Mitchell, manager): Hands Across the Sea 21, 22.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Allen May Novelty co. gave their initial performance here 17; novelty business. My Boys 29.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Al G. Field's Minstrels 19; packed house. Sousa's Band 21. The Real Widow Brown 22. Walter Osborn co. 24-29. The Girl from Paris Feb. 4. U. T. C. 5. Himmelsin's Ideals 12.

## FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Stack and Tolson's Comedians (return engagement) opened for a week 17, presenting East Lynne to a large house. Edwin Travers, booked for 11, canceled. Southern-Price, booked for 17-22, canceled. Old Farmer Hopkins 23. Gorton's Minstrels 26.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Hall, manager): Southern-Price co. 24-29.—ITEM: The house has just been wired for 300 electric lights.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Gorton's Minstrels 21, 21. A Milk White Flag 29. Miller-Wallace-Sisson co. Feb. 10, 11. Wang 12.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rosabel Morrison in Carmen 18. Joshua Simpkins 19.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Rosabel Morrison in Carmen



11. The Dazzler 20. Roland Reed 22. The Lees, hypnotists, 24.

### GEORGIA.

**SAVANNAH.**—THEATRE (David A. Wells, manager): Wilbur-Kerwin Opera co. closed the first week of their engagement to a packed house 15; the opera sung were Said Pasha, The Royal Middy, The Bohemian Girl, The Queen's Lace Handkerchief, Carmen, and The Two Vagabonds; co. excellent; The Queen's Lace Handkerchief drew the largest audience of the week; Said Pasha is the best of their repertoire, however, as it allows Clarence Harvey, one of the best comedians seen here this season, to show his ability; the co. comprises Will Ellwanger, Clayton Ferguson, Clarence Harvey, C. A. Fuller, Margaret Baxter, and Susan Kerwin, who deserve special praise for the numerous roles they assumed; features of the performances were the costumes and the detail of the production; the living pictures, which were given in connection with the performances, were the best ever seen on our stage. Name co. 17-22. Wang Feb 3. Chimie Fadden 11.

**ATHENS.**—New Opera House (H. J. Rowe, owner and manager): The Lees 15-16; large business; S. R. O. four nights; best hypnotic performance ever seen here. Ferucci-Beldini co. 17-21, presenting A Warm Baby, His Excellency, and Muldon's Picnic to good business; satisfactory performances. Robin Hood, Jr., 22. A Jolly Night 23. Roland Reed 24. Rhodes Merry-makers 25-Feb 3.

**COLUMBUS.**—SPRINGFIELD OPERA HOUSE (Springer Brothers, managers): Patsy and Green co. 10-15; good business; general satisfaction. The Dazzler 16. Roland Reed 20. Friend Fritz 23.

**Macon.**—ACADEMY OF MUSIC (Henry Horne, manager): Rosabel Morrison in Carmen 12. The Dazzler 15 and 17 pleased good audiences. The Bostonians 20. Roland Reed 21. Corinne 24. Primrose and West 25. Madame Modjeska 29.

**ALBANY.**—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): The Lees opened for four nights 17 to a large audience, but owing to indisposition of Professor Lee he canceled the rest of his date. A Milk White Flag 27.

**BRUNSWICK.**—LYCEUM (E. D. Lambright, secretary): Charles J. Hayne lectured to a crowded house and was enthusiastically received. John Ken drick Bangs Feb. 4.

### IDAHO.

**POCATELLO.**—OPERA HOUSE (H. B. Kinport, manager): The Pulse of New York 10; poor house, but deserved better. The Gay Matinee Girl 20. Frawley co. 31.

**WALLACE.**—MASSONIC TEMPLE (M. J. Floht, resident manager): Dark—Opera House (Richard Daxon, manager): Railroad Jack co. changes date to Feb. 4. —ITEM: The In Gay Paris co. passed through the city 15, en route to Wardner. They report good business up to date.

### ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (F. C. Zerhous, manager): Murray and Mack 1 to capacity in Finnigan's Courtship. Tom Nawn in Shanty Town 3; fair house; performance gave satisfaction. The Sporting Duchess 8. Walker Whiteside in Hamlet 10 to small house. Donnelly and Girard in The Geoezer 10 to large house and gave satisfaction. Pudd'nhead Wilson 11, 12; good business and performance. Lillian Russell, Della Fox, and Jeff D'Angels in The Wedding Day to S. R. O.; all the co. made many new admirers. Wilton Lackaye 15 in The Royal Secret; splendid co. good. Creston Clarke 16. Lewis Morrison 21, 22. Katie Emmett 20. Daniel Sully 27. —AUDITORIUM (A. R. Waterman, owner and manager): Robin Hood, Jr., 14 to good business; co. fair. World, Keller and Mack in Town Topics 15 to good business; co. good. Earl Doty's co. 12 opened to S. R. O. in Faust; Mr. Doty made a splendid Megisto, though supporting co. was not of the best. A Booming Town 16-18 opened to good house and drew well for the rest of week; fair satisfaction. Agnes Wallace-Villa in The World Against Her opened 16 to S. R. O. and gave satisfaction. McFadden's Elopement 20-22. —ITEM: W. A. Harrington spent 7, 8 here. —F. B. Zerhous, local manager of the Grand, spent 6-9 in Lincoln and Omaha, Neb.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (G. W. Chatterton, manager): The Electrician 10; first-class entertainment; large audience. Donnelly and Girard in The Geoezer pleased a large audience 12. Doctor Nansen gave his lecture to a small but attentive audience 13. The greatest success of the present season was scored by the Russell-Fox-D'Angels combination in The Wedding Day 15; the advance sale was one of the largest in the history of the house; performance first-class in every respect. Daniel Sully 16, 16-19. Lewis Morrison 20. Katie Emmett 24. At Piney Ridge 25. Human Hearts 25. Vanity Fair 29.

**PARIS.**—SHOAF'S NEW OPERA HOUSE (L. A. G. Shoaf, manager): Davis Brothers' U. F. C. 12 to good house; co. fair. J. E. Toole 13 in Killarney and the Rhine; fair audience; co. not up to expectations. She, booked for 14, did not notify the management of its cancellation; too many cos. are doing the same this season, which is very annoying to house managers. Town Topics, booked for 18, canceled. Clay Clement (return date) 19. A Booming Town 24. Blaisdell-Brown Empire Stock co. 24-Feb. 4.

**ELGIN.**—OPERA HOUSE (F. W. Jencks, manager): Mr. and Mrs. Russ Whyatt in For Fair Virginia 14; good audience; co. strong throughout. Kerry Gow 15; large house and pleased as usual. Field's Minstrels 24. —ITEM: The management announced the illness of Joseph Murphy and the substitution of his brother, John B. Murphy, in the cast, but none of the audience wanted their money refunded. The cast was satisfactory.

**GALESBURG.**—AUDITORIUM (F. E. Berquist, manager): Elitha R. Spencer in Othello and Julius Caesar 10, 11 to poor business; good performance. Wilton Lackaye in The Royal Secret 13 to moderate business; play and troupe not up to Mr. Lackaye's standard. Agnes Wallace-Villa in The World Against Her 15; business medium; fair satisfaction. Doctor Nansen lectured 15 to the capacity. Al G. Field's Minstrels 15 to good business; good performance. Lewis Morrison 20. Miss Francis of Yale 25. James J. Corbett Feb. 1.

**AURORA.**—OPERA HOUSE (J. H. Plath, manager): Tim Murphy in Old Innocence 12; good performance; light house. Boone, hypnotist, 14; excellent anything in the past; light business. Billy Link's Vanderville co. opened for three nights 15 to fair house. E. R. Spencer 21. Al G. Field's Colored Minstrels 25. Darkest Russia 29.

**BLOOMINGTON.**—NEW GRAND (J. T. Henderson, manager): Doctor Nansen 13; full house. Wilton Lackaye in A Royal Secret 14; poor business. A Black Sheep 15 drew big business and pleased. Human Hearts 20. Katie Emmett 27. Cissie Fitzgerald 28. A Stranger in New York 31. —LYCEUM (C. E. Berry, manager): Earl C. Doty presented Faust 13-15 to fair business. Senter Payton Comedy co. opened for a week 15 to good business.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthur, manager): Al G. Field's Colored Minstrels satisfied a good house 12. —KENNEDY OPERA HOUSE (Hamon and Wilson, managers): Schumann Concert co. 17; good business; excellent program.

**LINCOLN.**—BROADWAY THEATRE (Cossitt and Foley, managers): The Electrician 11; good business. Field's Negro Minstrels 13; full house; enthusiastic audience. Tim Murphy in Old Innocence 15; big house; everyone pleased. Creston Clarke 16. Boston Ladies' Symphony Orchestra 25. Human Hearts 27. Cissie Fitzgerald Feb. 1. Oliver Byson 4.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Elitha R. Spencer 12 and 15 gave satisfaction to fair attendance. Tim Murphy in Old Innocence 16 did big business; audience pleased. The Pay Train 23. Daniel Sully 24.

**PANA.**—NEW GRAND (Lou Riley, manager): The Electrician 14; business good; audience pleased. Daniel Sully 17. Mackay Opera co. 24. Murray and Mack Feb. 1. —AUDITORIUM (E. A. McCracken, manager): M. T. Miller 17.

**MT. VERNON.**—GRAND OPERA HOUSE (Thomas Munton, manager): Nelson Comedy co. 14. Lehr and Williams' Continuous Comedy co. 26, 27.

**DANVILLE.**—GRAND OPERA HOUSE (A. W. Heintz, manager): Gus Hill's World of Novelties 12; crowded house; excellent co. A Black Sheep 20. Creston Clarke 22.

**MURPHYSBORO.**—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Creston Clarke in The Lady

of Lyons 17; large house; performance excellent. Mackay Opera co. 27.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Donnelly and Girard in The Geoezer 14; fair attendance; good satisfaction. Pudd'nhead Wilson 15 pleased a good audience 16-17. Daniel Sully 19. Katie Emmett 21.

**TAYLORVILLE.**—VANDERBILT OPERA HOUSE (W. H. Kaup, manager): Mackay Comic Opera co. 22.

**PETERSBURG.**—HARRIS GRARDS OPERA HOUSE (C. A. Gustafson, manager): Schumann Concert co. 20. —OLYMPIC THEATRE (J. W. Williamson, manager): Al G. Field's Colored Minstrels 14; good house; performance first-class.

**SHELBYVILLE.**—OPERA HOUSE (C. L. Wagner, manager): Lutton's Concert co. 19. A Booming Town 25.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Joseph Murphy in The Kerry Gow to small house 12. Mr. and Mrs. Russ Whyatt presented For Fair Virginia 12 to a fair house. A Black Sheep 15; good house; performance well received. General J. B. Gordon lectured 17; crowded house.

**OTTAWA.**—SHERWOOD OPERA HOUSE (C. H. Hodgkinson, manager): The Girl I Left Behind Me 12. E. R. Spencer in Othello 14 to small but pleased audience. Al G. Field's Minstrels 22.

**MATTOON.**—THEATRE (Charles Rogers, manager): Gus Hill's World of Novelties 12; inferior performance; good business. The Electrician 13 pleased a good house. Killarney and the Rhine 14 to small business.

**PEREPORT.**—GERMANIA OPERA HOUSE (Philip Arno, manager): For Fair Virginia, with Mr. and Mrs. Russ Whyatt in the leading roles, was well received by a fair-sized audience 12; Mabel Tahaferro in a child's part deserves special mention. She Feb. 2. A Boy Wanted 3. Sousa's Band 18.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Field's Minstrels 11 pleased a good house. The Electrician 12 to fair business. Daniel Sully 15 as O'Brien the Contractor pleased a topheavy house. Frederick Warder postponed. At Piney Ridge 23.

**STREATOR.**—PLENS OPERA HOUSE (J. E. Willhams, manager): The Girl I Left Behind Me 13.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dan Sully in O'Brien the Contractor 14 to big business. A Black Sheep 19. Creston Clarke 21.

**MOBILE.**—AUDITORIUM (R. H. Taylor, manager): Cherry Sisters 12 to medium business.

**MT. CARROLL.**—OPERA HOUSE (W. F. Patterson, proprietor): Freeman's Minstrels 10.

**NETROPOLIS.**—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): A Paper City, booked for 13, failed to appear or give notice. Clay Clement Feb. 1.

**MONMOUTH.**—PATTER OPERA HOUSE (Webster and Perley, managers): The Girl I Left Behind Me 14. Pudd'nhead Wilson 19; large audience well pleased. The World Against Her 20. The Foundling Feb. 4. The Brownies 14. —ITEM: The Elks will formally open their elegant quarters here Feb. 3.

**DEXON.**—OPERA HOUSE (F. A. Trueman, manager): Professor Warren, phenologist, 17-22; full house. Local minstrels. Billy Link's Vanderville co. 29. A Boy Wanted Feb. 4.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Watson and Austin, managers): Robert Sherman co. opened 17 for a week to a packed house; general satisfaction. Daniel P. Kelly 24, 25. Boone, hypnotist, 27, 28.

**ROCK ISLAND.**—HARPER'S THEATRE (Charles Bleuer, manager): Cherry Sisters 14; small audience; performance creditable. James Young, 21. —ITEM: Walter Tuley Floyd, agent of When London Sleeps co., is here visiting his parents. The local lodge of Elks, of which Mr. Floyd is a member, will tender him a social session 17. —M. J. Sully, of The Span of Life, spent 10-15 here visiting friends. —Manager, Boardman appointed Berry Harbison stage-manager. Captain Corbett and his troupe never seen here the struggle for possession of a pistol in the last act of Lights of London 19 Oscar Eagle, leading man in the leg by William Blackmore, who is also a member of the co. The wound was a painful though not a serious one. —Ivian and Ethel Christie and Joseph King joined Joe Flynn in McGinty the Sport 16.

**EAST ST. LOUIS.**—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): J. E. Toole in Killarney and the Rhine did fairly 16. At Piney Ridge 23.

### INDIANA.

**NEW ALBANY.**—LYCEUM THEATRE (J. B. Beard, manager): Darkest America drew a packed house 17; performance creditable. James Young, 21. —ITEM: Walter Tuley Floyd, agent of When London Sleeps co., is here visiting his parents. The local lodge of Elks, of which Mr. Floyd is a member, will tender him a social session 17. —M. J. Sully, of The Span of Life, spent 10-15 here visiting friends. —Manager, Boardman appointed Berry Harbison stage-manager. Captain Corbett and his troupe never seen here the struggle for possession of a pistol in the last act of Lights of London 19 Oscar Eagle, leading man in the leg by William Blackmore, who is also a member of the co. The wound was a painful though not a serious one. —Ivian and Ethel Christie and Joseph King joined Joe Flynn in McGinty the Sport 16.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Doctor Nansen 12. F. Hopkins Smith 13. The Geisha to fair house 14. Davis' U. F. C. co. 15 to packed houses. Robert Downing and co. gave an excellent performance of Othello 17 to good audience; Mr. Downing in response to repeated applause made a short speech. Clay Clement (return engagement) 18, presenting The New Dominion to a large and enthusiastic audience. —ITEM: Frank E. Aiken rejoined the Clement co. here.

**MARION.**—GRAND OPERA HOUSE (William and Edmonson, managers): Tom Nawn in Shanty Town was greeted by a large and enthusiastic audience 14; Jennie Curtis in The Wedding Day 15; receipts \$1,300. Misses Russell and Fox were never seen here to better advantage, and Mr. D'Angels was a host in himself; in his special numbers he was recalled again and again; the co. was strong throughout and the opera beautifully staged. Donnelly and Girard in The Geoezer 15 to good business; the principals did cleverly, as did also Mark Sullivan, Mae Lowery, and Nina Bertolini; the skit itself is not as good a vehicle for the capabilities of the stars as were their former successes. Pudd'nhead Wilson 16 was warmly received by a large audience; Edwin Mayo in the title role made a fine impression; he was ably supported by Ada Dwyer, Florence Mayo, Frank Campbell, and other capable people. Miss Philadelphia 24. Miss Francis of Yale 25. Lewis Morrison 27.

**DECATUR.**—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor and manager): The American Girl 17; large house; co. good. On the Yukon 24. Robert Downing 29. Hoyt's Comedy co. Feb. 7-12. —ITEM: The Elks of this city attended the grand initiation at Fort Wayne 18. One hundred new members were initiated, making it the largest class ever initiated in Elksdom.

**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): Tom Nawn in Shanty Town 15; pleasing performance; good business. Lewis Morrison 18. A Black Sheep 22. Cissie Fitzgerald 24. A Stranger in New York Feb. 1. Shore Acres 4. Darkest Russia 7. The Mystery of Mr. Bagle 10. The Star Chamber 19. Tennessee's Partner 27.

**EVANSVILLE.**—GRAND (King Cobles, manager): The Geisha 15 to good house. What Happened to Jones 17 to good house. Eugene Blair 20. A Stranger in New York 22. Francis Wilson 25. Creston Clarke 28. Shore Acres 31. —PEOPLES' T. J. Groves, manager: Robert Downing 16 to good house. Dangers of a Great City 24.

**ANDERSON.**—GRAND OPERA HOUSE (J. B. Dickson, manager): Clay Clement 12 in The New Dominion; big business; good satisfaction. Senon's Extravaganza co. 15; fair business and satisfaction. The Herdmans 17; enjoyable entertainment; good business. Shore Acres 20. The Heart of Chicago 24.

**VINCENNES.**—MCCINNEY'S THEATRE (Guy McCinney, manager): Fanny Rice in At the French Ball 18 to S. R. O. Eugene Blair 24. —ITEM: During the second act of At the French Ball Miss Rice was presented with a large basket of roses by the local lodge of Elks.

**BRAZIL.**—MCGREGOR OPERA HOUSE (Bert Hoyt, manager): Dan Sully 14; business and performance excellent. Davis' U. F. C. to good business 14. Robert Downing in The Gladiator 18; large audience. A Booming Town 20. Human Hearts 22. Shore Acres 25.

**FRANKFORT.**—COLLIERIA THEATRE (G. V. Fowler, manager): Gus Hill's World of Novelties 13; good business. Dave Halp, the Dancing Tramp, who recently joined the co., received an enthusiastic reception. The Heartstone 31. Al G. Field's Colored Minstrels Feb. 2. Jessie Mae Hall 35.

**LEBANON.**—GRAND OPERA HOUSE (J. C. Brown, manager): Clay Clement 15 in The New Dominion gave satisfaction to largest house of season. —Trimes Clifford Deor 25. Litz and Davis' She Feb. 21.

**RELIAMOND.**—THE R. AMLEY (Murray and Swisher, managers): On the Yukon 13; poor business. Clay Clement in The New Dominion 14; good business



and satisfaction. The Heartstone 17; fair business. Under the Red Robe Feb. 1. —PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): McNulty's Mishaps 22. Darkest America 24. Shore Acres 26.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): Durno, magician, 17; good performance; poor patronage. Joseph Murphy 24.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): The Isle of Champagne 10 to full house. Clay Clement in The New Dominion 13 to very good business.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Clay Clement in The New Dominion 15 to good business. Gus Hill's World of Novelties 15 to fair house. Lewis Morrison 19. Human Hearts 21. The Theodore Thomas' Orchestra Feb. 5.

**COLUMBUS.**—COLUMBIA THEATRE (R. F. Gottschalk, manager): Dark. Human Hearts failed to fill date 14. Darkest America 18. Sousa's Band Feb. 2. McCarthy's Mishaps 5.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Cineograph and phonograph 13-15 to small houses. Shore Acres 19. Sam Morris 22.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Keller 12; large house; excellent satisfaction.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Local band concert 12; large house; excellent satisfaction. John J. Ingalls 20. Irving-French co. 23.

**PERU.**—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Robert Downing 21, 1491; 22. The Heartstone 24. On the Yukon Feb. 5.

**KOKOMO.**—OPERA HOUSE (H. E. Henderson, manager): Davis Brothers' U. F. C. 19. Robert Downing 20.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Heartstone 19.

**PORTLAND.**—AUDITORIUM (Andrews and Linderwood, managers): A Bunch of Keys 12; good business and performance. Darkest America 25. The Heart of Chicago 28.

**PORT WAYNE.**—MASSONIC TEMPLE (Stouder and Smith, managers): In Gay New York 12. Keller 14; performance same as last year. Sowing the Wind 15.

**NEW HARMONY.**—THRALL'S OPERA HOUSE (Bish Mumford, manager): Professor Snyder, hypnotist, 15; poor house.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Harry W. Senon's Extravaganza co.; small house; performance poor. On the Yukon 21. Durno 24.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): Sam Morris, supported by a good co., presented Old Money Bags 15 to a large and pleased audience; co. remained over and gave a specialty performance 16. James H. Mackie 20; Robert Downing 21. Durno 25.

**HARTFORD CITY.**—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): On the Yukon 17; fair business; audience pleased. Durno 20. Robert Downing 26. The Heart of Chicago 27.

**NEW CASTLE.**—ALCAZAR THEATRE (Ben Brown, manager): The Heartstone 15; owing to inclement weather only a fair crowd was present; co. first class. On the Yukon 20. Darkest America 26.

**WABASH.**—HARTER'S OPERA HOUSE (Alfred Harter, manager): Jessie Mae Hall 24-25.

### INDIAN TERRITORY.

**ARDMORE.**—OPERA HOUSE (H. A. Anderson, manager): Katie Putnam in Tom Tinker's Kid 14; large and pleased audience. Side Tracked 21.

### IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): One of the finest audiences of the season, both as to numbers and character, greeted Lillian Russell, Della Fox, and Jeff D'Angels in The Wedding Day 13; receipts \$1,300. Misses Russell and Fox were never seen here to better advantage, and Mr. D'Angels was a host in himself; in his special numbers he was recalled again and again; the co. was strong throughout and the opera beautifully staged. Donnelly and Girard in The Geoezer 15 to good business; the principals did cleverly, as did also Mark Sullivan, Mae Lowery, and Nina Bertolini; the skit itself is not as good a vehicle for the capabilities of the stars as were their former successes. Pudd'nhead Wilson 16 was warmly received by a large audience; Edwin Mayo in the title role made a fine impression; he was ably supported by Ada Dwyer, Florence Mayo, Frank Campbell, and other capable people. Miss Philadelphia 24. Miss Francis of Yale 25. Lewis Morrison 27.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Walker Whiteside 12, 13 to fair business. Katie Emmett in The Waifs of New York 17, 18; fair performance and business. Madame Sculchi 22. Pudd'nhead Wilson 23. Lewis Morrison 25. —GRAND OPERA HOUSE (William Foster, manager): Ferris Comedians 17-22 opened to S. R. O.; audience pleased. —BLISS THEATRE (T. J. Littleton, manager): Vaudeville 10-15; fair business.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): F. Hopkins Smith in readings 18; S. R. O. Tim Murphy in Old Innocence and Sir Henry Hymowitz 19. Pudd'nhead Wilson 21. The Girl I Left Behind Me Feb. 3. Sofia Sculchi 4. The Brownies 5. —ITEM: Will S. Collier, who has been advance representative of Proctor's Pleasure Party, is spending a few days at his home in this city.

**CLINTON.**—DAVIS OPERA HOUSE (W. McMillan, manager): Tim Murphy in very enjoyable performance of Old Innocence 17 to good business. Billy Link's Vanderville co. 24-25. She 28. —ITEM: The Bette-Losce co. is billed for 24-26. The People's Theatre. The management of the new Economic Theatre are negotiating with some high-class attractions for opening week of Feb. 14.

**OSKALOOSA.**—MASSONIC OPERA HOUSE (E. M. Friez, manager): A Boy Wanted 7; fair business. Schubert Concert co. 14; poor house. Black and Murray 14; 15; poor business; co. disband-d here. Murray and Mack in Finnigan's Courtship 15 to crowded house. Walker Whiteside canceled 12. Tim Murphy 20. Marie Bell Opera co. 21, 22. The World Against Her 28.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, manager): Frank E. Long Comedy co. 9-15; strong co.; S. R. O. every night but one. The Heart of Chicago 19. —ITEM: Local theatrical business has been good. Every co. has played to good houses, and Manager Parker is entirely satisfied with the business so far this season.

**DAVENPORT.**—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Wilton Lackaye in The Royal Secret 12 deserved better business; performance greatly enjoyed. Donnelly and Girard in The Geoezer (return engagement) 16 gave good satisfaction. —GRAND OPERA HOUSE (Fred Kuehl,



manager): Murray and Murphy in McFadden's Alley 16, 17 to extremely light business. Fridtjof Nansen 19.

**COUNCIL BLUFFS.**—DOHANY THEATRE (George N. Bowen, manager): A Boy Wanted 12 to S. R. O.; general satisfaction. Side Tracked 14; good business. Walker Whiteside 15, presenting The Merchant of Venice and Hamlet, fair business; splendid performances. Madame Sofia Sculchi 18.

**MARSHALLTOWN.**—ODDEN OPERA HOUSE (Re C. Speers, manager): Marie Bell Opera co. 11, 12 in La Mascotte and The Chimes of Normandy; light business; deserved better patronage. The Heart of Chicago 13; excellent business; good satisfaction. Murray and Mack 15 to fair business. Tim Murphy 21. Pudd'nhead Wilson 22. —ITEM: THEATRE: W. H. Evans, manager: Redmond Dramatic co. 17-22 opened to good business in Davy Crockett.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Roehl, manager): Wilton Lackaye in The Royal Secret 11. Counter attraction affected the attendance and there was only a fair audience. Those present witnessed a good entertainment. The Flints 13-15 to S. R. O.; best satisfaction. Donnelly and Girard in The Geoezer 17; specialties good; large audience.

**KEOKUK.**—OPERA HOUSE (D. R. Craig, manager): Pudd'nhead Wilson, with Edwin Mayo in the title role, pleased a full house Jan. 13. Ridgeway Concert co., under Y. M. C. A. auspices, had full house 17. The Waifs of New York 20. The World Against Her 21. Miss Francis of Yale 25.

**ELORA.**—WISNER OPERA HOUSE (J. C. Crockett, manager): The Heart of Chicago 12; large and pleased house. Katharine Oliver 15; small but pleased audience.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Side Tracked 13 to good business; performance fair. Black Trilby 20. The Real Widow Brown canceled.

**DECATUR.**—GRAND OPERA HOUSE (B. B. Morris, manager): The Heart of Chicago 17. —STEYER'S OPERA HOUSE (George Higgins, manager): Dark. —ITEM: The Grand Opera House orchestra, under the leadership of Professor Kovarik, is getting the reputation of being one of the finest orchestras in the West.

**FORT DODGE.**—FESSLER OPERA HOUSE (Rankin and Smith, managers): The Heart of Chicago 11; packed house; performance very satisfactory. Tim Murphy 22.

**GRINNELL.**—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Marie Bell Opera co. in Chimes of Normandy 10; fair business; excellent performance. McCabe and Young's Black Trilby 13; poor business and performance. Hyer's Colored co. 17, 18.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Murray and Mack 15 in Finnigan's Courtship to a crowded house; excellent satisfaction. The World Against Her 21. The Brownies Feb. 4.

**ATLANTIC.**—OPERA HOUSE (L. L. Tilden, manager): John E. Dvorak and a capable co. in The Merchant of Venice 6; large and pleased audience; receipts \$164. A Boy Wanted 10; largest house of season; audience satisfied; receipts \$223. Chicago Lyric Ladies' Quartette 13. Tim Murphy 24.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): The Heart of Chicago 14; fair house; performance good. Cherry Sisters 17; good house. Katie Emmett 18.

**RED OAK.**—EVANS THEATRE (Clark and Prieman, managers): Walker Whiteside in Hamlet 14; largest house of season; co. gave satisfaction.

**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren, manager): Pinafore (local) 14; fair house; performance excellent. Reproduced 15 to fair business.

**FORT MADISON.**—EMINGER GRAND (Elliot Alton, manager): Agnes Wallace-Villa in The World Against Her 12; good performance; fair house. Edwin Mayo and a capable co. presented Pudd'nhead Wilson 15 to a good house and were well received. The Girl I Left Behind Me 17, 18.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thomas, manager): Agnes Wallace-Villa in The World Against Her 13; fair business; excellent performance. Marie Bell Opera co. 24. The Pay Train 31. —ITEM: Bruns and Nina Vanderville co. have postponed.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Boall, manager): Sioux City Lodge, B. P. O. E. gave an excellent minstrel performance 14 for the benefit of the Samaritan Hospital, noting that institution \$1,130.



to their parts. Mr. and Mrs. Edwin Milton Royle 24-25. The Heart of the Klondike 31-Feb. 5. William Moran, chief door-tender at the Academy of Music, was absent from his post of duty 17, is on account of the death of his mother. The boys in the theatre sent a handsome floral piece, and Mr. Moran has the sympathy of a large circle of friends. The Lyric Theatre, Hoboken, was sold in the Sheriff's office 14, and was purchased for \$10,000 by a Hoboken bank, which institution held the first mortgage of \$22,000. This does not affect the present lease. Manager H. P. Souther. The Forensic Society of the Jersey City High School occupied the boxes at the Academy of Music 20, and enjoyed the performance of Chimie Fadden. Jersey City Lodge of Elks, No. 211, will hold a ladies' social session at Taylor's Hotel 27. The Bon Ton Theatre and a number of New York professionals will furnish the performance. WALTER C. SMITH.

## LOUISVILLE.

Miss Francis of Yale was presented at Macaulay's 17-19. Gertrude Homans, last seen here as Little Lord Fauntleroy, was prominent in the cast. Clay Clement will finish the week in his favorite play, The New Dominion. Eugene Blarck of friends. The Lyric Theatre will present The Fair at Midget-town at the Auditorium 24-26. It is announced that two of these performances will be in English—the others, as formerly, in the German language. The Chicago Orchestra Feb. 1-2.

Joe Flynn in McGinny the Sport filled a prosperous week at the Avenue 16-22. The co. is large and capable, the female contingent being especially attractive personally. When London Sleeps 23-29.

The familiar old melodrama, The Lights of London, was revived by the Moffett Stock co. at the Temple 17-22, and drew business that tested the capacity of the house.

Wear Eagle, leading man of the Moffett Stock co. at the Temple, was seriously injured at the matinee 19 in the last act of The Lights of London. Mr. Eagle and William Blackmore, who play the parts of Harold and Clifford Armatage, respectively, engaged in an encounter in which a pistol is used. The scene was realistic, through an unusually heavy charge in the weapon, with the result that Mr. Eagle was badly hurt. He played the part through at the performance in which the accident occurred, but he is now out of the cast and will probably be confined to his room for a number of days. T. N. Reynolds, of the co., is playing Mr. Eagle's part very acceptably. CHARLES D. CLARKE.

## OMAHA.

A Boy Wanted opened for three nights at the Boyd 13 to a large audience, which showed enthusiastic approval of the brilliant work of the specialty artists. It would not take many lines to review the plot of this piece, but such would not be true of a synopsis of the work of the co., which was good both individually and collectively. Walker White-side and his well-balanced co. opened a half week's engagement 16 in Hamlet. Shakespearean plays are not so well patronized in Omaha as was the case ten years ago, but both the star and co. were warmly received by those present. Mr. Whiteside certainly shows marked advancement in the artistic rendition of his lines. Managers Paxton and Burgess' immediate offerings at the Boyd are: A Coat of Many Colors, 24-26; Pudd'nhead Wilson, 27-29; Lewis Morris, 30-Feb. 5; Frawley co., 7-9; Tim Murphy, 10-12; Hopkins, Trans-Oceanic, 13-16. The second week's engagement of the Woodstock Stock co. at the Crighton indicates, if anything, an increased demand for seats. The customary sold out sign appeared earlier than usual at both performances 16, and Managers Paxton and Burgess were smiling over the fact that some 15,000 tickets were purchased last week. The stock co. are giving The Silver King first half and Forgiven last half of week ending 22. The specialties include Stanley and Jackson, musical sketch; the Van Aukens, athletes; Morris' performing ponies, and the cinematographs. Everything is encored. JOHN K. KINOWALT.

## GALVESTON.

The patrons of the Grand were furnished entertainment in abundance last week, an almost daily change of attraction being the record. A Stranger in New York, the first on the list, 10, was given an enthusiastic welcome by an audience that completely filled the house. The Hyattian standard was ably sustained in the performance, with the usual pleasing results. When London Sleeps, an inferior play badly acted, drew a good crowd and unfavorable comment 11. Tennessee's Partner was seen by a fair-sized audience 12 and its many good points accorded proper recognition. A Milk White Flag 14, 15, was warmly received, and almost all the audience in many respects. As a Sunday bill, Hogan's Alley (minus Gilmore and Leonard) fared well, both afternoon and evening performances being finely attended. The string of specialties comprising the skit were far above the average and met with merited appreciation. Next week Pudd'nhead Wilson, Louis James, A Contented Woman, and Baldwin-Melville co.

Fred. R. Zweifel, the able and popular business manager of A Stranger in New York, was kept busy while here shaking hands with his many friends of boyhood days, this being his former home. A change was recently effected in the local management of the Grand, and General Manager Albert Weiss is now personally directing its interests. C. N. BROWN.

## PROVIDENCE.

The week 17-22 was a big one at Keith's. A special vaudeville bill was arranged and matinees were given daily. The house was crowded at nearly every performance, and, as expected, the entertainment was first-class in every respect. Once or twice during a season Mr. Keith gives his Providence patrons an entertainment of this kind, and they have learned that when a star bill is promised it is given. The programme included Clara Morris, assisted by F. C. Harriott, in Blind Justice; Joe Hart and Carrie De Marr, M. Radinoff, Bogert and O'Brien, the Adolphs Trio, Smith and Campbell, Professor Leonides, Educated Cats and Dogs, and the Animated Music Sheet with solos by Allie Gilbert. Everyone was delighted with the show. A Ward of France 24-26.

Over at the Providence Opera House Augustin Daly's co. presented The Geisha to good audiences. The opera was beautifully staged, and presented by an exceptionally fine co., which included Nancy McIntosh, Virginia Earl, James Powers, Julius Steger, and Augustus Cook. My Friend from India 24-26. Saturday, a new comic opera by Louis Munroe and Byron V. Fosse, of this city, will receive its initial performance at the Providence 27-29.

The Southern Cable Walk co., under the direction of John Graham, held the boards at Infantry Hall 19, 20, and attracted large and pleased audiences. HOWARD C. RIPLEY.

## CLEVELAND.

The sign of the Cross was the attraction at the Euclid Avenue 17-22. E. S. Willard 24-29.

A Hot Old Time by the Rays and a good co. held the boards at the Lyceum 17-22. Flo Irwin in The Widow Jones 24-26. Joseph Murphy 27-29.

The Cleveland Theatre had for its attraction 17-22 On the Swanne River, which opened to S. R. O. and has been doing well all the week. The play is a good one and well worthy of patronage. The Great Diamond Robbery 24-29.

Musical Hall was burnt to the ground 15. Fortunately it was closed at the time. This famous auditorium has been the scene of the most brilliant audiences in the city to hear not only the world's great prima donna, but also the famous men and women of the past decade. The last great gathering was to hear Melba and her co. singing The Barber of Seville 7. On account of the disaster the star course of entertainments has been postponed.

Again there are rumors of a new theatre. This time it is the elegant building of the defunct athletic club on Euclid Avenue, which was recently sold at sheriff's sale. It is to be called the Boulevard, but on account of its distance from the business portion of the city its location makes it impracticable.

Manager Harris has signed with Manager Thompson for a season of comic opera by the Boston Lyric stock co., commencing early in May.

Manager Charles La Marche, of Hattorth's Garden Theatre, will go to New York the first week in

February for the purpose of engaging the principals for his Summer opera co. WILLIAM CRASTON.

## MILWAUKEE.

Tom Nawn in Shanty Town opened for a week at the Alhambra 16 to a packed house. Mr. Nawn in the leading role scored a decided hit; he is a conscientious, pain-taking actor, and well deserved the applause he received. The support is good. Hattie Nawn, Mamie Milledge, and Alice and Dick McAvoy being particularly successful. The co. also includes Charles E. Nelson, Henry Sutherland, Robert Evans, Henry Myers, and Maquette Gibbs. The organization having only started out for a season of twenty weeks, they will close 22. It is the intention, however, to reproduce the farce next season. Hopkins' Trans-Oceanic (return engagement) 23-25.

McFadden's Row of Flats opened at the Bijou 16 to S. R. O. Every seat in the house being sold for the evening performance by 7 o'clock. Richard K. Mullen and Charles A. Loder are the chief comedians, and did some clever work. The best features of the performance are the specialties. George Leslie and Estelle Wellington execute some clever dances. The Midget Speck Brothers as yellow kids created a sensation, and some good musical numbers were rendered. The co. though not a strong one, pleased. The Cherry Pickers 23-29.

Das Kaetchen Heilbrunn was presented at the Palais 16 before a large and gratified audience. Der Statthalter von Bengalen is billed for 18, Buckle up for 21. M. Guilman will give an organ recital 20. The Davidson is dark 16-19. For Fair Virginia 20-22. The Geisha 23-29. C. L. N. NORMIE.

## DETROIT.

Sol Smith Russell has a most tenacious hold on the popular heart in Detroit, and he never fails to fill the house at every performance he gives. He opens 17 at the Empire with A Bachelor's Romance before a large audience. The repertoire for the week comprises in addition to A Bachelor's Romance a triple bill consisting of Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, which will be put on Thursday and Friday evenings and at the Saturday matinee. The engagement will close 22 with The Ring. The Wedding Day 24-26. Keller, the magician, is at the Lyceum 17-22, where he is giving an intensely interesting exhibition of his marvelous feats. He has all the old tricks with which we all are familiar, and some new conceits which are truly wonderful. He is doing a big week's business. A Black Sheep 23-29.

Whitney's has a very good attraction this week in Under the Polar Star, which opened 16 for the week. The staging of the piece is very fine, the scenery being exceptionally good. It is in the hands of a good co., some of the principals being Ullrich B. Collins, George P. Webster, Jay Wilson, John J. Pierce, J. H. Davis, William L. Baker, Stella Rees, Bertie Turman, Edith Randall, and Bert Tatum. Business is very large.

In Gay Paris is furnishing entertainment 16-22 to the patrons of the Capitol Square Theatre. Next attraction, Irwin Brothers' Burlesquers. KIMBAL.

## NEW ORLEANS.

At the Grand Opera House we have A Milk White Flag 16-21. The attraction is a good one in every way, and although it has been seen here before drew big houses during its stay. Louis James in A Cavalier of France 23. Robert G. Ingersoll 31. Francis Wilson 31.

Madame Modjeska, supported by Joseph Haworth and a competent co., appeared here 16-23 in repertoire, and presented Magda, Mary Stuart, Camille, and Macbeth during the week. Lester Longman, Anna Proctor, and Mrs. H. E. Sargent are in the co. Business satisfactory. What Happened to Jones 24.

James O'Neill appeared in Virginia. The Dead Heart, and Monte Cristo here 16-23. Both star and co. are excellent, but only drew fairly during their engagement. Antoinette Ashton, Hallet Thompson, T. G. Lingham, and Thomas McCarrey are Mr. O'Neill's support, and are competent people. The Bostonians 24. J. MARSHALL QUINTERO.

## INDIANAPOLIS.

Francis Wilson, in half a King, opened at the Grand Opera House 17 to a heavy business. His co. is about the same as when last seen here, and Wilson is as good as ever. Lulu Glaeser is a sweet and winsome prima donna. She and Wilson make a great team. Joseph T. Miron's fine bass voice is heard to advantage, and the chorus is pretty and can sing something every chorus cannot do. The engagement closed 19, no matinee being given. Fanny Rice 21-23.

Eugene Blair and her co. came to English 17, 19, the bill being East Lynne, Camille, and Carmen. The Sign of the Cross 24-26.

Mr. and Mrs. Oliver Byr will begin their annual engagement at the Park 21. During their stay The Ups and Downs of Life, The Turn of the Tide, and The Plunger will be given. W. W. LOWRY.

## MINNEAPOLIS.

At the Metropolitan Theatre Secret Service was given 16-22. Donnelly and Gerard 23.

At the Bijou Opera House Robert Fitzsimmons and his vaudeville co. opened a week's engagement 16 to the capacity of the house, and numbers were turned away. The star is surrounded by a co. of only average ability, with the exception of Madame Theo. McCall and McDaniel, and Crane Brothers, whose respective specialties were well received. Henry E. Dixey 23-29.

Herbert Kelcey and Effie Shannon are shortly to produce a new play, by Clyde Fitch, entitled Reaping the Whirlwind. Mr. Fitch arrived in St. Paul 17 for the purpose of rehearsing the co. George A. Reynolds, of Saginaw, Mich. G. S. of the Grand Lodge of Elks was in the city 19. Mr. Reynolds was entertained at dinner at the Nicollet House by a committee of local brethren. F. C. CAMPBELL.

## ATLANTA.

The Imperial opened 17 with The Crystal Slipper, or All Bala; paper with name of Dave Henderson, Chicago Opera House, on the boards. Today a letter was written from Mr. Henderson to the Atlanta Journal, stating that his name was being used without authorization from him, and that he proposed prosecuting the managers of the attraction under the copyright law. Manager Smith, of the Imperial, said that he knew nothing of the matter except that Manager Turner, of the co., had told him that he purchased the paper from Mr. Henderson. In the meantime The Crystal Slipper goes on nightly, playing to fair business.

The Lyceum Theatre, William Sharp, manager, is dark. JOHN H. THOMPSON.

A letter  
just to hand  
says:

"I need a full bottle of ale with my lunch and dinner. I get two full glasses from the Evans bottle. When I used to drink other bottled ales I got one glass of ale and a maddy substance for the second glass, which to me was a positive injury."

truly Evans  
is on top."

Another Reason why  
Evans is the ale to-day.

All Clubs,  
Cafes, Hotels, Restaurants,  
& Chop Houses.



## CORRESPONDENCE

## ALABAMA.

MONTEGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Joshua Simplicio to good business 15. Peters and Green co. (return date) 17, presenting Finnigan's Fortune to crowded house. MONTEGOMERY THEATRE (S. E. Hirscher and Brother, managers): A large audience greeted James O'Neill in Monte Cristo 13. Biograph to fair business 17, 19. Roland Reed 19. Bostonians 21. Modjeska 25.

MOBILE.—THEATRE (J. T. Tinsley, manager): James O'Neill presented in Virginia. The Dead Heart, and Monte Cristo 14, 15 to good business and in a highly satisfactory manner. Roland Reed, assisted by Indore Rush, in A Man of Ideas and The Wrong Mr. Wright 17, 18 to large business; excellent satisfaction. Rosabel Morrison in Carmen 19. Joshua Simplicio 20. The Bostonians 22.

EUFALA.—MORRIS OPERA HOUSE (J. Stern, manager): Joshua Simplicio co. 13 to pleased house; receipts \$210; performance good. Langdon's Comedians 24.

## ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Harpistie Repertoire co. 10-15 to fair business; rainy weather. Sahara's Minstrels 21, 22.

## ARKANSAS.

MELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Columbia Opera co. 14, 15; performances good in every respect. A Night at the Circus 18. Santanelli, hypnotist, 19, 20.—ITEM: William L. Roberts and co. were to have produced Faust here 12. M. McGonigle, W. Davis, and A. G. Robinson, of the co., attached for back wages and refused to perform. Immediately after this the local managers, Newman and Ehrman, attached for their portion of evening's receipts. The co. has reorganized, taking T. Aldridge, of this city, with them for the part of Faust.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A Trip to Chinatown to a good house 11; appreciative audience. A Contented Woman 12; crowded house; play enjoyed. The Prisoner of Zenda 15. The Prodigal Father 19. A Stranger in New York 21. Rosabel Morrison 27. Tennessee's Partner 31.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigby, lessees): A Trip to Chinatown 10; good co.; big business. Primrose and West's Minstrels 11; excellent co.; good house. A Contented Woman 12. E. B. Leach to a packed house. The Prisoner of Zenda 15. The Prodigal Father 18; fair business.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Owing to the fearful cyclone that devastated a part of the city 11 the Kaolins, 14, and When London Sleeps, 15, canceled. Chase-Lister changed date to 24-29.—TURNER'S HALL (E. K. Hale, manager): Vivian De Monte co. 17-indefinite.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Earl Doty co. 17-22 did not appear. Chase-Lister co. 17-22 in Arguing the World, Fustian, Monte Cristo, First Families of Virginia, Rip Van Winkle, and Gipsy Queen.—ITEM: On account of the cyclone in Ft. Smith the Chase-Lister co. played here 17-22 instead of 24-29, as booked. Mr. and Mrs. Lister were in Ft. Smith during the cyclone, but were not in the fatal district. Mr. Lister was the first man on the scene and saw the wreck in all of its horror. He helped to save the lives of several persons, and worked all night in the rain helping the unfortunate.

PINE BLUFF.—OPERA HOUSE (Atkinson and Lendary, managers): W. L. Roberts 11; poor performance. Small house. A Trip to Chinatown 12; full house; excellent performance. Santanelli 13-15; full house and good satisfaction. The Prodigal Father 17. Columbia Opera co. 18.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Columbia Opera co. 12; good house and performance. Nashville Students 18. A Night at the Circus 24.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mathews and Bulger in At Gay Coney Island closed a three-night engagement 15, giving a tip top performance to very large business and individually scoring pronounced hits; Jane Whitbeck in her specialty shared honors with the stars. Stuart Robson 17-22. The Man from M-civco 24-26. Nellie McHenry 27-29.—BERBANK THEATRE (John C. Fisher, manager): The Sam T. Shaw co. in Rip Van Winkle and Farmer Stebbins drew largely 10-16; Mr. Shaw gave an exceedingly clever impersonation in the title role of the latter play; Birdie De Vaul appeared in good specialties. The Phoenix and Pavements of Paris 17. M. Miller left the work, after an absence of two years, as manager of At Gay Coney Island, and reports the wave of prosperity as his constant companion.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlieb and Co., lessees): Stuart Robson in The Juckline and The Henrietta 10, 11; excellent performances; good houses. Nellie McHenry 12.—THE OAKLAND (J. J. Collins, manager): Proctor Pleasure Party presented Infatuation 10-16; fair performance; good houses.

WOODLAND.—OPERA HOUSE (J. V. Leithole, manager): Schubert Symphony Club 14; full house; pleased audience.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): At Gay Coney Island drew a large audience 11, but did not seem to give the satisfaction looked for. Stuart Robson presented The Henrietta to a small audience 13; cast from star down at their parts admirably.

## COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (C. G. Danford, manager): Courtied Into Court 9. Soda Seals 12 to very light business. The Girl from Paris 15. South Before the War 18. At Gay Coney Island 22. The Brownies 25.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): Rose Stillman co. 10-16 to poor business.

GREELEY.—OPERA HOUSE (W. A. Hoston, manager): Nashville Students 13; good business; fine singing. Robert J. Burdette, lecture, to S. R. O.; more than pleased the audience. John De Monte, lecture, 25.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): South Before the War 12 to 18. O. O. good performance. The Brownies 24. The Pulse of New York 27. Courtied Into Court 13 canceled.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Courtied Into Court 10. Madame Soda Seals 13.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): South Before the War 11 to good business; performance good.

## CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Anna Held co. 15 before a large and disappointed audience. Aside from the few moments that the vivacious and chic Madame Held was on the boards, performance was below standard. The Boy of New York 18. Jewett, the magician, 30 did good business considering the bad weather. Since his last appearance here he showed much improvement in stage business and had several new tricks. The Salt of the Earth 21. Corse Payton co. 24-29.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Night Owl 14, 15 entertained large audience. Morrison's Faust 17, 18. Hands Across the Sea has been here many times, yet had large business 19, 20. A Railroad Ticket 21. 22. Mile. Ani's Monarchs 24, 25.—ITEM: Rachelle Renard, formerly of this city, and who recently played here in Leah with marked success, will shortly appear in a big production of Inhuman. Since her debut on the professional stage Miss Renard's advancement has been marked and most gratifying to her many friends. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Dunnell, manager): The Girl from Paris (return engagement) 13-15 to exceedingly good business; the cast, headed by Georgia Caine, was here earlier in the season. The Salt of the Earth 17. John E. Redmond, the Irish patriot, to the capacity 28. The

Belle of New York 19. Owing to a week's engagement in Pittsburgh Anna Held cut out New Haven 23, greatly to the regret of her many friends. Yale Glee, Banjo and Mandolin Clubs in their annual concert 24. The Geisha 25, 26. My Friend from India 29. O'Sullivan Feb. 3-5.—GRAND OPERA HOUSE (Starr and Broad, managers): The Great Train Robbery 14-15; large and delighted audiences; attendance increased at each performance, the Saturday matinee being one of the largest of the season. Who Is Who 17-19 amused fair houses. Cuba's Vow 20-22. The Ladder of Life 24-26. Mile. Ani's Monarchs 27-29. Hogan's Alley 31-Feb. 2. Fallen Among Thieves 34. Sadie Hagan 5-7.—ITEM: The Connecticut Editorial Association held their annual meeting 17, and in the evening attended a performance of The Salt of the Earth as given by Manager G. B. Dunnell. Belle Stewart, one of the Stewart Sisters on the bill at Poli's Wonderland for week ending 15, was taken suddenly ill in her dressing-room during the performance 15, and removed to New York Sunday, said to be suffering from peritonitis.—The Indians here, under the command of ex-Scott George Bartlett, with the Georgia later in the season, were rendered a reception 5 by Mayor Fawcett and Professor Marsh, of Yale. They attracted no end of attention, and when they appeared at church Sunday they were the observed of all. Colonel Bartlett, who hails from New Haven, was met by his friends and escorted the Indians over Yale and the town.—Kate Gibson made her debut as a professional whistler at the Metropolitan Opera House 15, whistling between the acts in the Cinderella production.—Mrs. and Miss Caine, of The Girl from Paris co., were guests at dinner of William Neely 18.—Mr. Broad, of the Grand Opera House, was recently elected to the Elks.—Doc Bishop, an employee of the New Haven Bill Posting Co., was called to Worcester last week to bury his mother.—There is a great deal of interest in the Rappaport benefit concert 31 at the Hyperion, for which Mr. Dunnell has kindly donated the theatre. Harry Lacy has left the Sporting Duchess co. and is at present at his home in this city. It is Mr. Lacy's intention to take out a comedy later in the season, and he is now considering a bright, entertaining comedietta by the author of Miss Brevity of Hong Kong.—R. A. Roberts, of The Salt of the Earth co., was Mr. Lacy's guest during the co.'s stay in town.—John E. Redmond, M.P., was banqueted at the Hotel Tontine after his lecture 18.—J. H. Flaherty, late of Jack and the Beanstalk co., staged the amateur plays 18, 19 at the Church of the Ascension here.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Always on Time 12-15 was a mild affair to good business, but with a poor cast; a local paper declared the play to be a remodeling of Crawford's Claim. The best staged melodrama seen here this season was Cuba's Vow, which played to full houses 17-19 and gave genuine satisfaction; the costumes and properties were carried by the co., and the cast was capable. Dan McCarthy opens in The Dear Irish Home and Cruisecan Lawn 20-22. The Bridgeport Elks' third annual minstrel show for benefit of charity fund 23, Manager Smith having donated the house; fifty people will appear in a special electric first part, for which Scenic Artist Lewis Brock has prepared a handsome set; besides local talent, headed by John A. Judge, present agent of Smith's Auditorium, Milt G. Barlow will appear in a new act; William Hackett and John C. Dickens, Eddie Sparks and three other specialty acts have been engaged. Arnold Wolford's co. 25-29. The Real Widow Brown 31 Feb. 2. The Kentucky Girl 3-5.—PARK CITY THEATRE (Walter L. Rowland, manager): The Salt of the Earth 18. A Railroad Ticket 24. W. Freeland, lecture, 25. Hogan's Alley 28. My Friend from India 29. The Paris Model 29. Northern Lights Feb. 1. Mrs. Fish 7.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): An excellent vaudeville programme attracted good audiences 10-13. The Whitney Opera co. 21-22, presenting for the first time on any stage their new opera by Cheever Goodwin and William Furst, entitled A Normandy Wedding.—JACQUES OPERA HOUSE (Juan Jacques, manager): The Guilty Mother presented by an excellent cast, last 13 to large, well-pleased audiences. Hands Across the Sea, to good business. Arnold Wolford co. opened for a week 17 to a crowded house, many being unable to obtain standing room. They will produce Streets of New York, Mystic Mountain, The Smuggler, Master and Man, The Brand of Cain, The Isle of Cuba Storm, Boston, and The Little Fish.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Anna Held appeared to very large audience 14; even the charms of the fascinating Anna did little to mitigate the gloom of the performance. A Guilty Mother drew a small house 15; scenery effective; co. fair. Straight from the Heart 19. A Railroad Ticket 22.—ITEM: Lieutenant Lacey lectured to a packed house, and a good audience at the Slater Memorial Hall 13.—Manager Lacey has a long and varied list of attractions for the Broadway for the remainder of the season.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): Wood Sisters' Burlesque co. 12, 13; good houses; performances pleased. Baldy, hypnotist, 20-22. Harry La Marr 27.

PATRICK.—OPERA HOUSE (George E. Shaw, manager): Little Lord Fauntleroy to good co. Stowe's U. T. C. 14 to 23. Ladies' Philharmonic Orchestra 18. Queen Esther (local) 19-21. My Boys Feb. 7.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Hands Across the Sea 19; good performance; fair house. Our Step-Husband 23. The Octoroon Feb. 4. The Sporting Craze 10.

ROCKVILLE.—OPERA HOUSE (J. H. Fries and Co., managers): Faust 12. House dark for next thirty days, owing to sickness of Manager Fries.

NEEDHAM.—OPERA HOUSE (A. Delavan, manager): Little Lord Fauntleroy 14; fair business. Rachelle Renard 17-22 to good business. De Lacey joined the co. here. The Pay Train 23. Hogan's Alley 26.

STANFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Morrison's Faust 7. The Tarrytown Widow 12; pleasing performance; good business. The Heart of Chicago to large house 18. Hogan's Alley 24. Freeland lecture 28. Mikado 27, 28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Straight from the Heart 17, 18 to fair business. Thrilling chimes, hair levities, escapes, etc., are very numerous in this play; the scenic effects were of the best order. Bennett-Moulton Comedy co. 24-29.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Faust, with Errol Dunbar, 19. A Railroad Ticket 21. Northern Lights Feb. 3.—McDONOUGH THEATRE (J. C. Southward, manager): French Gaiety Girls co., booked for 28-2, disbanded before reaching here. The Secret 24-26.

WELLSFANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Land of the Living 14; fair attendance.

NEW BRITAIN.—RUSWICK LYCEUM (Gilbert and Lynch, managers): The Salt of the Earth 23. Katherine Rober 24-29.—OPERA HOUSE (F. W. Mitchell, manager): Hands Across the Sea 21, 22.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Allen May Kersley co. gave their initial performance here 17; small business. My Boys 28.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Joan E. Baylis, manager): Al G. Field's Minstrels 19; packed house. Sousa's Band 21. The Real Widow Brown 22. Wait's Opera co. 24-29. The Girl from Paris Feb. 4. U. T. C. 5. Himmelstein's Ideals 7-12.

## FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Stack and Tulson's Comedians (return engagement) opened for a week 17, presenting East Lynne to a large house. Edwin Travers, booked for 11, canceled. Southern-Price, booked for 17-22, canceled. Old Farmer Hopkins 25. Gorton's Minstrels 28.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Southern-Price co. 24-29.—ITEM: The house has just been wired for 300 electric lights.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Gorton's Minstrels 20, 21. A Milk White Flag 23. Miller-Wallace-Sisson co. Feb. 10, 11. Wang 12.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Rosabel Morrison in Carmen 18. Joshua Simplicio 19.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Rosabel Morrison in Carmen



11. The Dazzler 20. Roland Reed 22. The Lees, hypnotists, 24.

## GEORGIA.

**SAVANNAH.**—THEATRE (David A. Weis, manager): Wilbur Kerwin Opera co. closed the first week of their engagement to a packed house 15; the opera house was sold out. The Royal Midway, The Bohemian Girl, The Queen's Lace Handkerchief, Carmen, and The Two Vagabonds; co. excellent; The Queen's Lace Handkerchief drew the largest audience of the week; said Pasha is the best of their repertoire, however, as it allows Clarence Harvey, one of the best comedians seen here this season, to show his ability; the co. comprises Will Ellwanger, Clayton Ferguson, Clarence Harvey, C. A. Fuller, Margaret Baxter, and Susan Kerwin, who deserve special praise for the numerous roles they assumed; features of the performances were the costumes and the detail of the production; the living pictures, which were given in connection with the performance, were the best ever seen on our stage. Same co 17-22. Wang Feb 9. Chimmie Fadden 11.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): The Lees 10-15; large business; S. K. O. four nights; best hypnotic performance ever seen here. Panchi-Beldini co. 17-20, presenting A Warm Baby, His Excellency, and Maidens' Pleasure; good business; satisfactory performance. Robin Hood, Jr. 22. A Jolly Night 24. Roland Reed 27. Rhodes' Merry-makers 31-Feb 5.

**COLUMBUS.**—SPRINGFIELD OPERA HOUSE (Springer Brothers, managers): Peters and Green co. 10-15; good business; general satisfaction. The Dazzler 18. Roland Reed 20. Friend Fritz 24.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): Rosabel Morrison in Carmen 12. The Dazzler 15 and 17; packed house; good audience. The Bostonians 20. Roland Reed 21. Corinne 24. Primrose and West 26. Madame Modjeska 29.

**ALBANY.**—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): The Lees opened for four nights 17 to a large audience, but owing to indisposition of Professor Lee he canceled the rest of his date. A Milk White Flax 27.

**BRUNSWICK.**—LYCEUM (E. D. Lambright, secretary): Charles J. Bayne lectured to a crowded house and was enthusiastically received. John Kendrick Bangs Feb. 4.

## IDAHO.

**POCATELLO.**—OPERA HOUSE (H. B. Kimpfort, manager): The Pulse of New York 10; poor house, but deserved better. The Gay Matinee 23. Frawley co 31.

**WALLACE.**—MASONIC TEMPLE (M. J. Flohr, resident manager): Dark—OPERA HOUSE (Richard Dixon, manager): Railroad Jack co. changes date to Feb. 4.—ITEM: The In Gay Paris co. passed through the city 15, en route to Wardner. They report good business up to date.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (F. C. Zerhuhn, manager): Murray and Mack 1 to capacity in Fin sign a Courtship; Tom Nawn in Shanty Town 3; fair house; performance gave satisfaction. The sporting Duchess 6. Walker Whiteside in Hamlet 7 to small house. Donnelly and Girard in The Dazzler 10 to large house and gave satisfaction. Pudd'nhead Wilson 11; good house and performance. Lillian Russell, Della Fox, and Jeff D'Angelo in The Wedding Day to S. R. O.; all the co. made many new admirers. Wilton Lackaye 15 in The Royal secret; splendid co.; fair house. A Black Sheep 17 to good house; co. good. Creston Clarke 20. Lewis Morrison 21, 22. Katie Emmett 23. Daniel Sully 25.—AUDITORIUM (A. R. Waterman, lessee and manager): Holton Hood, Jr. 14 to good business; co. fair. World, Keller and Mack in Town Topics 5 to good business; co. good. Earl Doty's co. 9-12 opened to S. R. O. in Faust; Mr. Doty made a splendid Memphis, though supporting co. was not of the best. A Booming Town 15-16 opened to good house and drew well for the rest of week; fair satisfaction. Agnes Wallace-Villa in The World Against Her 18 opened to S. R. O. and gave satisfaction. McFadden's Elopement 20-22.—ITEMS: T. W. Chamberlain was here 14-18. H. Harrington spent 7, 8 here.—F. H. Zerhuhn, local manager of the Grand, spent 6-9 in Lincoln and Omaha, Neb.

**SPRINGFIELD.**—CHATTERBOX OPERA HOUSE (G. W. Chatterbox, manager): The Electrician 10; first-class company; large audience. Donnelly and Girard in The Geeser 12; packed house; large audience. Doctor Nansen gave his lecture to a small but attentive audience 14. The greatest success of the present season was scored by the Russell-Fox-D'Angelo combination in The Wedding Day 15; the advance sale was one of the largest in the history of the house; performance first-class in every respect. Daniel Sully 16, 18-19. Lewis Morrison 20. Katie Emmett 21. At Piney Ridge 23. Human Hearts 25. Vanity Fair 29.

**PARIS.**—SHOAF'S NEW OPERA HOUSE (L. A. G. Shoaf, manager): Davis Brothers' U. T. C. 12 to good house; co. fair. J. E. Toole 15 in Killarney and the Rhine; fair audience; co. not up to expectations. Shubert 18, did not notify the management of its cancellation; too many co. are doing the same this season, which is very annoying to house managers. Town Topics, booked for 18, canceled. Clay Clement (return date) 19. A Booming Town 24. Blaudell-Brown Empire Stock co. 4 Feb. 4.

**ELGIN.**—OPERA HOUSE (F. W. Jones, manager): Mr. and Mrs. Russ Whyl in For Fair Virginia 14; good audience; co. strong throughout. Kerry Gow 15; large house and pleased as usual. Field's Minstrels 24.—ITEM: The management announced the illness of Joseph Murphy and the substitution of his brother, John B. Murphy, in the cast, but none of the audience wanted their money returned. The cast was satisfactory.

**GALVESTON.**—AUDITORIUM (F. E. Berquist, manager): Ethel R. Spencer in Orpheus and Eurydice 10, 11 to poor business; good performance. Wilton Lackaye in The Royal Secret 13 to moderate business; play and troupe not up to Mr. Lackaye's standard. Agnes Wallace-Villa in The World Against Her 15; business medium; fair satisfaction. Doctor Nansen lectured 16 to the capacity. At Piney Ridge 18 to good business; good performance. Lewis Morrison 20. Miss Francis of Yale 23. James J. Corbett Feb. 1.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): Tim Murphy in Old Innocence 12; good performance; light house. Boone, hypnotist, 14. Exceeded anything in the past; light business. Billy Link's Vaudeville co. opened for three nights 15 to fair house. E. R. Spencer 21. At Piney Ridge 23. Minstrels 25. Darkest America 29.

**BLOOMINGTON.**—NEW GRAND (J. T. Henderson, manager): Nansen 13, full house. Wilton Lackaye in A Royal Secret 14; poor business. A Black Sheep 15 drew big business and pleased. Human Hearts 20. Katie Emmett 23. Chas. Fitzgerald 24. A Stranger in New York 4.—LYCEUM (C. E. Berry, manager): Earl C. Doty presented Band 13-15 to fair business. Senator Payton Comedy co. opened for a week 17 to good business.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthur, manager): Al G. Field's Colored Minstrels satisfied a good house 12.—RENNER'S OPERA HOUSE (Hendon and Wilson, managers): Schumann Concert co. 17; good business; excellent performance.

**LINCOLN.**—BROADWAY THEATRE (Gossett and Foley, managers): The Electrician 11; good business. Field's Negro Minstrels 13; full house; enthusiastic audience. Tim Murphy in Old Innocence 15; big house; everyone pleased. Creston Clarke 19. Boston Ladies' Symphony Orchestra 25. Human Hearts 27. Chas. Fitzgerald Feb. 1. Oliver Byron 4.

**LA SALLE.**—ZIMMERMAN'S OPERA HOUSE (E. C. Zimmerman, manager): Ethel R. Spencer 12 and 15 gave satisfaction to fair attendance. Tim Murphy in Old Innocence 16 did big business; audience pleased. The Pay Train 23. Daniel Sully 24.

**PARA.**—NEW GRAND (Low Rodey, manager): The Electrician 11; business good; audience pleased. Daniel Sully 17. Mackay Opera co. 24. Murray and Mack Feb. 1.—AUDITORIUM (E. A. McCracken, manager): M. T. Miller 17.

**MT. VERNON.**—GRAND OPERA HOUSE (Thomas Manton, manager): Nelson's Comedy co. 14. Lehr and Williams' Continuous Comedy co. 20, 22.

**DANVILLE.**—GRAND OPERA HOUSE (A. W. Heiny, manager): Gus Hill's World of Novelties 13; crowded house; excellent co. A Black Sheep 20. Creston Clarke 22.

**MURPHYSBORO.**—LYCEUM OPERA HOUSE (J. J. Friedman, manager): Creston Clarke in The Lady

of Lyons 17; large house; performance excellent. Mackay Opera co. 27.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Donnelly and Girard in The Geeser 14; fair attendance; good satisfaction. Pudd'nhead Wilson 15 pleased a good audience 18-17. Daniel Sully 19. Katie Emmett 21.

**TAYLORVILLE.**—VANDEVER OPERA HOUSE (W. H. Kaup, manager): Mackay Comic Opera co. 22.

**PETERSBURG.**—HARRIS GUARDS OPERA HOUSE (C. A. Gustafson, manager): Schumann Concert co. 20.—OLYMPIC THEATRE (J. W. Williamson, manager): Al G. Field's Colored Minstrels 14; good house; performance first-class.

**SHELBYVILLE.**—OPERA HOUSE (C. L. Wagner, manager): Lutton's Concert co. 19. A Booming Town 25.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Joseph Murphy in The Kerry Gow to small house 12. Mr. and Mrs. Russ Whyl presented For Fair Virginia 13 to a fair house. A Black Sheep 15; good house; performance well received. General J. B. Gordon lectured 17; crowded house.

**OTTAWA.**—SHERWOOD OPERA HOUSE (C. H. Dickinson, manager): The Girl I Left Behind Me 12. E. R. Spencer in Othello 14 to small but pleased audience. Al G. Field's Minstrels 22.

**MATTOON.**—THEATRE (Charles Hogue, manager): Gus Hill's World of Novelties 12; inferior performance; good business. The Electrician 14 pleased a good house. Killarney and the Rhine 14 to small business.

**FREEPORT.**—GERMANIA OPERA HOUSE (Philip Arbo, manager): For Fair Virginia, with Mr. and Mrs. Russ Whyl in the leading roles, was well received by a fair-sized audience 12; Mabel Taliaferro in a child's part deserves special mention. She Feb. 2. A Boy Wanted 5. Sousa's Band 18.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Field's Minstrels 11 pleased a good house. The Electrician 12 to fair business. Daniel Sully 15 as O'Brien the Contractor pleased a top-heavy house. Frederick Warde postponed. At Piney Ridge 23.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): The Girl I Left Behind Me 13.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dan Sully in O'Brien the Contractor 14 to big business. A Black Sheep 19. Creston Clarke 21.

**MOLINE.**—AUDITORIUM (R. H. Taylor, manager): Cherry Sisters 12 to medium business.

**MT. CARROLL.**—OPERA HOUSE (W. F. Patterson, proprietor): Freeman's Minstrels 20.

**DETROIT.**—MCCARTHY MUSIC HALL (J. W. Gillingwater, manager): A Paper Clay, booked for 13, failed to appear or give notice. Clay Clement Feb. 1.

**MONMOUTH.**—PATTER OPERA HOUSE (Webster and Perley, managers): The Girl I Left Behind Me 11. Pudd'nhead Wilson 18; large audience well pleased. The World Against Her 21. The Foundling Feb. 4. The Brownies 14.—ITEM: The Elks will formally open their elegant quarters here Feb. 3.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Professor Warren, phonologist, 17-22; full house. Local minstrels 20. Billy Link's Vaudeville co. 29. A Boy Wanted Feb. 4.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Watten and Austin, managers): Robert Sherman co. opened 17 for a packed house; general satisfaction. Daniel P. Kelly 24, 25. Boone, hypnotist, 27, 28.

**ROCK ISLAND.**—HARPER'S THEATRE (Charles Bleuer, manager): Cherry Sisters 14; small audience; performance execrable. Murray and Mack in Finnigan's Courtship 16 to large house; excellent satisfaction. Oscar Hall and Grace Cummings deserve mention. H. C. Carls' Comedians 17-21 opened to a large house; performance pleased.

**EAST ST. LOUIS.**—MCCALLAND'S OPERA HOUSE (Frank McCasland, manager): J. E. Toole in Killarney and the Rhine did fairly 16. At Piney Ridge 23.

## INDIANA.

**NEW ALBANY.**—LYCEUM THEATRE (J. B. Beard, manager): Darkest America drew a packed house 17; performance creditable. James Young 21.—ITEMS: Walter Tukey Floyd, agent of When London Sleeps co., is here visiting his parents. The local lodge of Elks, of which Mr. Floyd is a member, will tender him a social supper and send a delegation to the Elks of Life, spent 10-15 here visiting friends.—Manager, Beards appointed Berry Harrison stage-manager. Captain Corbett having resigned.—During the struggle for possession of a pistol in the last act of Lights of London 19 Oscar Eagle, leading man of the company, was accidentally shot in the leg by Willard Blackmore, who is also a member of the co.—Vivian and Ethel Clorise and Joseph King joined Joe Flynn in McGinty the Sport 16.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. J. Smith, Jr., manager): Doctor Nansen 12; J. H. P. Smith in The Geeser to fair house 14. Davis E. T. C. 15 to packed house. Robert Downing and co. gave an excellent performance of Othello 17 to good audience; Mr. Downing in response to repeated encores made a short speech. Clay Clement (return engagement) 18, presenting The New Dominion to a large and enthusiastic audience.—ITEM: Frank E. Allen, who had been in the Elks here, was elected to the Elks of Life. The Elks of this city attended the grand initiation at Fort Wayne 18. One hundred new members were initiated, making it the largest class ever initiated in Elksdom.

**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): Tom Nawn in Shanty Town 15; pleasing performance; good business. Lewis Morrison 18. A Black Sheep 22. Chas. Fitzgerald 24. A Stranger in New York 27. Shore Acres 4. Darkest Russia 7. The Mystery of Mr. Bagin 10 in the Star Gazer 19. Tennessee's Parlor 22.

**EVANSVILLE.**—GRAND (King Collins, manager): The Geeser 15 to splendid house. What Happened to Jones 16 to good house. Eugene Blair 20. A Stranger in New York 27. Fanny Rice 29. Creston Clarke 28. Shorty Heart 31. Professor's 34. Robert Downing 16 to good house. Dangers of a Great City 21.

**ANDERSON.**—GRAND OPERA HOUSE (J. B. Dickson, manager): Clay Clement 12 in The New Dominion; big business; good satisfaction. Semons' Extravaganza co. 15; fair business and satisfaction. The Hoffmanns 17; very valuable entertainment; good business. Shore Acres 29. The Heart of a Hero 24.

**VINCENNES.**—McJEWETT'S THEATRE (Gus McJewett, manager): Fanny Rice in At the French Ball 14 to S. R. O. Eugene Blair 21.—ITEM: During the second act of At the French Ball Miss Dur was presented with a large basket of roses by the local lodge of Elks.

**BRAND.**—McGREGOR OPERA HOUSE (Bert Hoylman, manager): Dan Sully 14; business and performance excellent. Davis E. T. C. 4 to good business 14. Robert Downing in The Gladiator 18; large audience. A Booming Town 20. Human Hearts 22. Shore Acres 29.

**FRANKFORT.**—COLUMBIA THEATRE (G. A. Fowler, manager): Gus Hill's World of Novelties 15; good business. Dave Halp, the Dancing Tramp, who recently joined the co., received an enthusiastic reception. The Heartstone 17. Jessie Mae Hall 31.

**LEBANON.**—GRAND OPERA HOUSE (J. C. Brown, manager): Clay Clement 17 in The New Dominion gave satisfaction to largest house of season. Grimes Cellar Door 25. Lutz and Davis' she Feb. 21.

**RICHMOND.**—THE BAILEY (Murray and Swisher, managers): On the Yukon 19; poor business. Clay Clement in The New Dominion 14; good business



and satisfaction. The Heartstone 17; fair business. Under the Red Robe Feb. 1.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): McNulty's Mishaps 22. Darkest America 24. Shore Acres 29.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): Durno, magician, 17; good performance; poor patronage. Joseph Murphy 24.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): The Isle of Champagne 10 to full house. Clay Clement in The New Dominion 13 to very good business.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Scott, Jr., manager): Clay Clement in The New Dominion 13 to good business. Gus Hill's World of Novelties 17 to fair house. Lewis Morrison 19. Human Hearts 21. Theodore Thomas' Orchestra Feb. 5.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gottschalk, manager): Dark. Human Hearts failed to fill date 14. Darkest America 19. Sousa's Band Feb. 2. McCarthy's Mishaps 5.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Cinograph and phonograph 13-15 to small house. Shore Acres 19. Strang Morris 22.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Kellar 12; large house; excellent satisfaction.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Local band concert 12; large house; entire satisfaction. John J. Ingalls 20. Irving-French co. 24, 25.

**PERU.**—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Robert Downing 21. 149; 22. The Heartstone 24. On the Yukon Feb. 5.

**KOKOMO.**—OPERA HOUSE (H. E. Henderson, manager): Davis Brothers' U. T. C. 19. Robert Downing 20.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C. C. Curtis, manager): The Heartstone 19.

**PORTLAND.**—AUDITORIUM (Andrews and Linder, managers): A Bunch of Keys 12; good business and performance. Darkest America 25. The Heart of Chicago 28.

**PORT WAYNE.**—MASONIC TEMPLE (Stouder and Smith, managers): In Gay New York 12. Kellar 14; performance same as last year. Sowing the Seed 15.

**NEW HARMONY.**—THALL'S OPERA HOUSE (Bish Mumford, manager): Professor Snyder, hypnotist, 15; poor house.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Gap Van Matre, manager): Harry W. Semons' Extravaganza co.; small house; performance poor. On the Yukon 21. Durno 24.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): Sam Morris, supported by a good co., presented Old Money Bags 15 to a large and pleased audience; co. remained over and gave a specialty performance 16. James B. Mackie 20; Robert Downing 21. Durno 25.

**HARTFORD CITY.**—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): On the Yukon 17; fair business; audience pleased. Durno 20. Robert Downing 23. The Heart of Chicago 27.

**NEW CASTLE.**—ALCAZAR THEATRE (Ben Brown, manager): The Heartstone 15; owing to inclement weather only a fair crowd was present; co. first class. On the Yukon 20. Darkest America 28.

**WABASH.**—HARTER'S OPERA HOUSE (Alfred Harter, manager): Jessie Mae Hall 24, 25.

## INDIAN TERRITORY.

**ARDMORE.**—OPERA HOUSE (H. Aaronson, manager): Katie Putnam in Tom Tinker's Kid 14; large and pleased audience. Side Tracked 21.

## IOWA.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): One of the best audiences of the season, both as to numbers and character, greeted Lillian Russell, Della Fox, and Jeff D'Angelo in The Wedding Day 13; receipts \$1,200. Misses Russell and Fox were never seen here to better advantage, and Mr. D'Angelo was a host in himself; in his special numbers he was recalled again; the co. was strong throughout and the opera beautifully staged. Donnelly and Girard in The Geeser 15 to good business; the principals did clever work, as did all of Mark Sullivan, Mac Lowery, and Nina Bertolini; the skit itself is not as good a vehicle for the capabilities of the stars as were their former successes. Pudd'nhead Wilson 16 was warmly received by a large audience; Edwin Mayo in the title role made a fine impression; he was ably supported by Ada Dwyer, Florence Mayo, Frank Campana and other capable people. Miss Philadelphia 24. Miss Francis of Yale 28. Lewis Morrison 29.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Walker Whiteside 12, 13 to fair business. Katie Emmett in The Waifs of New York 17, 18; fair performance and business. Madame Seach 22. Pudd'nhead Wilson 23, 25. Lewis Morrison 29.—GRAND OPERA HOUSE (William Foster, manager): Fanny Rice 12 opened to S. R. O. audience; pleased.—BLAIR THEATRE (T. J. Littleton, manager): Vaudeville 15 to fair business.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): F. H. Dickinson Smith in readings 18; S. R. O. Tim Murphy in Old Innocence and Sir Henry Hymmett 19. Pudd'nhead Wilson 21. The Girl I Left Behind Me Feb. 3. Sofia Seach 4. The Brownies 5.—ITEM: Will S. Collins, who has been advance representative of Price's Picture Palace, is spending a few days at his home in this city.

**CLINTON.**—DAVIS OPERA HOUSE (W. M. Miller, manager): Tim Murphy in very enjoyable performance of Old Innocence 17 to good business. Billy Link's Vaudeville co. 24, 26. She 29.—ITEM: The Belle-Losee co. is billed for 24-26. The People's Theatre. The management of the new Economy Theatre are negotiating with some high-class attractions for opening week of Feb. 14.

**OSKAHOUSA.**—MASONIC OPERA HOUSE (E. M. Fritz, manager): A Boy Wanted 17; fair business. Schubert Concert 12; poor house. Black Tribby 14, 15; poor business; co. disbanded here. Murray and Mack in Finnigan's Courtship 15 to crowded house. Walker Whiteside 16-17. Tim Murphy 20. Marie Bell Opera co. 21, 22. The World Against Her 24.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. T. Parker, manager): Frank E. Long comedy co. 9-15; strong co.; S. R. O. every night but one. The Heart of Chicago 19.—ITEM: Local theatrical business has been good. Every co. has played to good house. Manager Parker is entirely satisfied with the business so far this season.

**DAVENPORT.**—BURTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Wilton Lackaye in The Royal Secret 12 deserved better business; performance greatly enjoyed. Donnelly and Girard in The Geeser; return engagement 16 gave good satisfaction.—GRAND OPERA HOUSE (Fred Kuchl,

manager): Murray and Murphy in McFadden's Alley 16, 17 to extremely light business. Fridtjof Nansen 19.

**COUNCIL BLUFFS.**—DOHANY THEATRE (George N. Bowen, manager): A Boy Wanted 12 to S. R. O.; general satisfaction. Side Tracked 14; good business. Walker Whiteside 15, presenting The Merchant of Venice and Hamlet; fair business; splendid performances. Madame Sofia Seach 18.

**MARSHALLTOWN.**—OPERA HOUSE (The C. Speers, manager): Marie Bell Opera co. 11, 12 in La Mascotte and The Chimes of Normandy; light business; deserved better patronage. The Heart of Chicago 13; excellent business; good satisfaction. Murray and Mack 17 to fair business. Tim Murphy 21. Pudd'nhead Wilson 22.—SIDE THEATRE (W. H. Evans, manager): Redmond Dramatic co. 17-22 opened to good business in Davy Crockett.

**DUBUQUE.**—GRAND OPERA HOUSE (William T. Reck, manager): Wilton Lackaye in The Royal Secret 11. Counter attraction affected the attendance and there was only a fair audience. Those present witnessed a good entertainment. The Flints 13-15 to S. R. O.; best satisfaction. Donnelly and Girard in The Geeser 17; specialties good; large audience.

**KEOKUK.**—OPERA HOUSE (D. R. Craig, manager): Pudd'nhead Wilson, with Edwin Mayo in the title role, pleased a full house; Jan. 13. Ridgeway Concert co., under Y. M. C. A. auspices, had full house 17. The Waifs of New York 20. The World Against Her 24. Miss Francis of Yale 28.

**ELDORA.**—WINNER OPERA HOUSE (J. C. Crockett, manager): The Heart of Chicago 12; large and pleased house. Katharine Oliver 15; small but pleased audience.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Side Tracked 13 to good business; performance fair. Black Tribby 20. The Real Widow Brown canceled.

**DECORAH.**—GRAND OPERA HOUSE (B. B. Morris, manager): The Heart of Chicago 17.—STEELE'S OPERA HOUSE (George Higgins, manager): Dark.—ITEM: The Grand Opera House orchestra, under the leadership of Professor Kovarik, is getting the reputation of being one of the finest orchestras in the West.

**PORT DODGE.**—FISLER OPERA HOUSE (Rankin and Smith, managers): The Heart of Chicago 11; packed house; performance very satisfactory. Tim Murphy 22.

**GRINNELL.**—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Marie Bell Opera co. in Chimes of Normandy 10; fair business; excellent performance. McCabe and Young's Black Tribby 13; poor business and performance. Hyer's Colored co. 17, 18.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Murray and Mack 15 in Finnigan's Courtship to a crowded house; excellent satisfaction. The World Against Her 21. The Brownies Feb. 4.

**ATLANTIC.**—OPERA HOUSE (L. L. Tilden, manager): John E. Dvorak and a capable co. in The Merchant of Venice 8; large and pleased audience; receipts \$164. A Boy Wanted 10; largest house of season; audience satisfied; receipts \$223. Chicago Lyric Ladies' Quartette 13. Tim Murphy 24.

**IOWA CITY.**—OPERA HOUSE (J. N. Coldren, manager): The Heart of Chicago 14; fair house; performance good. Cherry Sisters 17; good house. Katie Emmett 18.

**RED OAK.**—EVANS THEATRE (Clark and Priesman, managers): Walker Whiteside in Hamlet 14; largest house of season; co. gave satisfaction.

**GREENFIELD.**—WARREN OPERA HOUSE (E. E. Warren, manager): Pininfone (dwarf) 14; fair house; performance excellent. Reproduced 15 to fair business.

**FORT MADISON.**—EBINGER GRAND (Elliot Alton, manager): Agnes Wallace-Villa in The World Against Her 12; good performance; fair house. Edwin Mayo in the title role, and were well pleased. The Girl I Left Behind Me 17, 18.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thomas, manager): Agnes Wallace-Villa in The World Against Her 13; fair business; splendid performance. Marie Bell Opera co. 21. The Pay Train 31.—ITEM: Bruns and Nina Vandeville co. have postponed.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Sioux City Lodge, B. P. O. E. gave an excellent minstrel performance 14 for the benefit of the Samaritan Hospital, netting that institution \$1,191.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): The Flints 17.

## KANSAS.

**TOPEKA.**—GRAND OPERA HOUSE (O. T. Crawford, local manager): The Prisoner of Zenda 11. Katie Emmett in The Waifs of New York drew a fair house 13, which applauded unstintingly the fair star and her thrilling adventures; she has a chaste and her own in this town and is always sure of a hearty welcome from them; her support was fully up to the requirements. Jennie Engle, Agnes Nesbit, Clara West, and Francis Campbell deserve special mention. Miss Emmett is reported to have made a long fortune and to be negotiating for a theatre in Kansas City, with a desire to rest from travel for a time. No arrangements.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Dark. No arrangements.

**LAWRENCE.**—BOWEN'S OPERA HOUSE (J. D. Bowen, manager): The Brownies 10. Uncle Hiram 11; small house; no interest; no profit and strong counter attractions worked against a profit. A Boy Wanted 22. A Broxy Time 23.—ITEM: Mr. and Mrs. Eugene Hall, of this city formerly members of The Brownies co., joined the season. Manager Bowen is putting on a new pipe organ recently purchased by the State was dedicated 14 with a grand opening concert before an immense audience.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): The Opera House was totally destroyed by fire 14, occurring as it did in the height of the season. Manager Dorn is put to considerable loss on fixtures, etc., and has been compelled to cancel all dates. Loss on building partially covered by insurance. Building was owned by the city, and at this date it is impossible to give any facts regarding rebuilding.

**ATCHISON.**—THEATRE (John Seaton, manager): John E. Dvorak presented The Merchant of Venice in a very small house 12; he gave a free afternoon lecture on the play, but it did not prove a drawing card for his evening performance. Katie Emmett presented The Waifs of New York to a fair-sized audience 15.

**HOLTON.**—HARMONY OPERA HOUSE (J. H. Jarvis, manager): Uncle Hiram 15; good business; fine performance. John E. Dvorak in The Merchant of



Venice 17; fine performance; good business. Same co. in Dr. Jekyll and Mr. Hyde 18. A. Y. Penon's Stock co. 24-25. A Breezy Time Feb. 3. St. Plunkard 10.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Katie Putnam in Tom Tinker's Kid 19; good house; splendid performance. Side Track 15; big house; co. well received. Head and Westland's Players 17-22.

**PARSONS.**—OPERA HOUSE (O. P. M. Wiley, manager): Fabio Romani 18; good business. Edwin Rostell in Richelieu 18. Uncle Hiram 20. Isaac Payton co. Feb. 1.

**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Erlich, manager): The Prisoner of Zenda 12. A. Y. Penon's Stock co. gave The White Squadron. The Police Patrol, and The Midnight Alarm to fair business 18-19; co. good. A Boy Wanted 24. Isaac Payton co. 25. Holmes Dramatic co. 31-Feb. 2. South Before the War 8.

**MCPHERSON.**—OPERA HOUSE (J. F. McElvain, manager): National Comedy Concert co. 12-15 to good business. Aiden Benedict in Fabio Romani 20. Warner Comedy co. 31-Feb. 3.

**NORTON.**—OPERA HOUSE: Bob Burdette 13 to large house; people well satisfied. Madison Square Theatre co. 24-25.

**PHILIPSBURG.**—OPERA HOUSE (S. C. Cummings, manager): Madison Square Theatre co. 10-15 to good business; S. R. O. 15; playing Jason Jenkins. A Gay Deceiver. A Mountain Wolf. The Tramp's Daughter. Ten Nights in a Barroom. The Soldier's Sweetheart.

**OVERLIN.**—OPERA HOUSE (C. J. Borin, manager): Madison Square Theatre co. opened for a week 17 to good house in A Gay Deceiver. No further attractions billed at present.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Marling, manager): Beach and Bowers' Minstrels 18; good performance and business. Jule Walters in Side Tracked 14 gave a very satisfactory performance to good business. The Brownies 13. AUDITORIUM (C. W. Biting, manager): Warner Comedy co. 10-15 to good business.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): U. T. C. by a very inferior co. 11 to empty seats. Side Tracked ploughed a full house 13. Warner Comedy co. 17-22.

**PITTSBURGH.**—OPERA HOUSE (W. W. Bell, manager): Graham-Earle co. 10-15 to large houses; co. good. Edwin Rostell 17. Gilhooley's Reception 19.

**GRAND.**—HOLMES OPERA HOUSE (D. F. Vanvort, manager): Gilhooley's Reception 11; fair business; weather bad. Fabio Romani 12; performance excellent. Uncle Hiram 17.

**WELLINGTON.**—WOOD'S OPERA HOUSE (A. M. Black, manager): Professor Pickett, hypnotist, 10-12; poor business. Raymond's U. T. C. co. 21. Warner Comedy co. 24-25. AUDITORIUM (Charles J. Humphrey, manager): Lecture by H. W. J. Ham 11 to a fair house; audience pleased. Redpath Concert co. 28.

#### KENTUCKY.

**ASHLAND.**—ASHLAND (W. Meinhardt, manager): James Young in David Garrick 13; performance splendid; co. very strong. ITSM: Mr. Young, assisted by Clarence Bellair and Frederick Forrester, gave a recital at the Ashland School for Girls, which was enjoyed by a large audience. May Dehaven, leading woman in Tennessee Stock co. is visiting her parents in this city.

**OWENSBORO.**—NEW TEMPLE THEATRE (Foley and Burch, managers): Robert Downing 14, 15 in Othello, Ingomar, and The Gladiator to fair houses; Alma Kruger and Eugene Moore add greatly to strength of co.; Miss Kruger's Parthena was especially good, as was also her Deidamia. A Stranger in New York 31. When London Sleeps 21. Creston Clarke 31.

**DANVILLE.**—OPERA HOUSE (C. T. Veach, manager): Clara Schumann's Ladies' Orchestra 29. Clay Clement 23. Creston Clarke Feb. 3. ITSM: Manager Veach has some very strong attractions booked for rest of season, and by his energetic work has made the city one of the best one-night stands in the South.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Darkest America 10 to good business; performance fair. The Hermanns 11 to medium house; performance good. Miss Francis of Yale 13; large house; performance good. A Stranger in New York 31; large house; performance fine. Francis Wilson 24.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): A Paper City, booked for 19, canceled without notification. Peters and Green co. 31, Feb. 1. Two Merry Tramps 9. June Agnost co. 11-19.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Robert Downing in Ingomar 18; small house well pleased. Clara Schumann Ladies' Orchestra 18; good house. James Young as David Garrick 22. Fields and Hanson's Minstrels 24.

**FRANKFORT.**—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Miss Francis of Yale 14; good business and co. Cuba Libre 24.

**ALLIANCE.**—OPERA HOUSE (Gloss and Carroll, managers): Pease Sisters 21, 22.

**FULTON.**—VERDORF OPERA HOUSE (R. Paschall, manager): Creston Clarke, assisted by Adelaide Prince and a well balanced co. in The Last of His Race 18; small but appreciative audience.

**ST. STEPHEN.**—GRAND OPERA HOUSE (Turner and O'Connell, managers): Clay Clement 23. Engle Blair Feb. 2.

**PARIS.**—GRAND OPERA HOUSE (D. C. Parrish, manager): Clay Clement 28.

#### LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): A Thoroughbred 11; good house; performance fair. Krause-Stout co. 13-14 to good business. Marie Fellers' stereoscopic views made a hit. Louis James 22. Henshaw and Ten Broeck 24. A Trip to Chinatown Feb. 3. Primrose and West 13. Gayest Manhattan 20. Uncle Josh Sprucey 31.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Baldwin-Melville co. 10-15; large and pleased audiences. The Prisoner of Zenda 19. Columbia Opera co. 29-30. Georgia Minstrels 28.

#### MAINE.

**PORTLAND.**—THE JEFFERSON (Pay Brothers and Bedford, managers): Superba closed a five weeks' business 15. The Mysterious Mr. Bagle 17, 18, with Old Chums as a curtain-raiser; fair attendance. Other People's Money 19, 20. Devil's Auction 22. Kate Chaston 24, 25. The Heart of Maryland 28, 29. THEATRE (Charles C. Tinsbury, manager): Under the Dome 17, 18; fair business. Chas. Abernethy in A Strange Marriage, A Prisoner of Fate, A Bachelor's Housekeeper, Under the City Lights, The Crucifixion, A Beautiful Slave, The Streets of New York, The Egyptian Dinner, Cinderella, and A Visit to London 24-29. Humanity 31-Feb. 2. ITSM: Treasurer Sullivan, of Portland Theatre, spent week 13 visiting the amusement houses in the principal cities of New Hampshire. There is a strong variety bill at the Gaiety 17-22 drawing good houses.

**SHREVEPORT.**—OPERA HOUSE (K. W. Sutherland, manager): One of the largest audiences of the season greeted Walter Perkins in My Friend from India 14; performance excellent. This being Mr. Perkins' home he received many floral tributes and three curtain calls. Ulla Abernethy opened for a week 17 to big business; performance pleasing. Side Tracked Feb. 8. The Girl from Paris 19. Washburn's Minstrels 23, 24. ITSM: The members of My Friend from India co. were finely entertained by the Lotus Club.

**LEWISTON.**—MUSIC HALL (Charles Henshaw, manager): The Cat and the Cherub, with Anna Held, 11 drew a large audience. Under the Dome 15 ploughed a large house. My Friend from India ploughed a good house 17. Other People's Money 19; best comedy this season. Devil's Auction 21. ITSM: OPERA HOUSE (Charles Henshaw, manager): Chas. Brooklyn Ladies 10-15 to fair business. Jere Grady and Frankie Carpenter 24-25.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager): Other People's Money to fair business 14; co. good. My Friend from India 15 to good and pleased audience. NONOBERG (H. C. Bean, manager): The Cornall Concert co. opened for a week 17; fair business; pleasing entertainment. CITY HALL (H. O. Poire, agent): John Thomas Concert co. 17 sat

fied an audience that filled the house. Fiske Jubilee Singers 31.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): George E. Williams gave an enjoyable reading of Much Ado About Nothing 19.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Under the Dome 19; fair and enthusiastic audience.

#### MARYLAND.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, representative): Welsh Brothers in Old Southern Life gave satisfaction to S. R. O. 20. Station's U. T. C. co. Feb. 3. ITSM: Old Southern Life drew largest crowd since house opened. S. R. O. sign up ten minutes after doors opened for general admission. Reserved seats all sold in advance. Hundreds turned away. The new city management have appointed J. H. Owens as representative of the Opera House. Mr. Owens' present season's bookings are complete, with the exception of a few scattering dates in March, and include several of the best one-night attractions on the road.

**CUMBERLAND.**—ACADEMY OF MUSIC (Melinger Brothers, lessees and managers): Al. G. Field's Minstrels gave a splendid performance to a good house 18. The Spencers 24-25. Twelve Temptations 31. The Dazzler Feb. 2. Sowing the Wind 5.

**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): The Real Widow Brown co. to small house 17; performance first-class. Southern Life to S. R. O. 18; performance fair.

#### MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Bedford, managers): The Devil's Auction 13 was of the usual excellent quality; the artist work was especially fine, and the music of the Phantoms Brothers, Alexander Decca, and Colby and Dewitt were praiseworthy; attendance good. John Graham's colored combination (return engagement) 14, 15 gave the Southern Cake Walk to fair business. Henshaw Leroy 21, 22. The Land of the Living 24, 25. Andrew Mack 28, 29. Cora Payton co. for two weeks 31. MUSIC HALL (W. H. Boody, manager): J. Walter Kennedy leading an Amazon march might have proved a strong attraction, but as an exponent of the classic drama he was merely a picturesque success; the co. appear to the best advantage in Samson; the entertainment did not suit the patrons' taste 13-15, and in consequence business was poor. Louis Robie's Knickerbockers 17-19 to big houses; the favorites were Emma Krause, Edna Ang, Alene and La Rue, and the Burke Brothers. Mile Ann's Monarchs 20-22. The Black Crook 21-23. The Real Widow Brown 27-29. ITSM: Manager Boody, who is also landlord of the Merrimack, gave the Knickerbockers a co. and numerous scribes a banquet 18, at which there was much feasting and merrymaking. ORMSBY A. COURT.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Tarrytown Widow 15 to fair business. Edward Harrigan in Old Lavender 17 again proved his hold on local thespians; Mr. Harrigan's finished character study is as interesting as ever, and his fine voice retains its charm; the supporting co. is excellent. The Salt of the Earth 19. The Belle of New York 20. My Friend from India 27. Devil's Auction 28. A Railroad Ticket 29. T. W. Keene 31. ITSM: Some very strong attractions are booked for February, including Mrs. Fiske in Tess of the D'Urbervilles, The Heart of Maryland, and The Wedding Day. Anna Held recovers her old here after a lot of newspaper anguish. It was lost during the jump from Lewiston to Springfield. EDWIN DWIGHT.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Anna Held and a vaudeville co., consisting of Lizzie Evans and Harry Mills, Ben E. Harney, La Petite Adelaide, and Maud and De Moos, in conjunction with The Cat and the Cherub, 15, before a large audience. The Tornado 14, 15; light business. The Thompson (local) presents his Legal Wife and David Garrick 18 in a creditable manner to small audience. The Tarrytown Widow 20. The Land of the Living 21, 22. Graham's Cake Walk 24, 25. Washburn's Minstrels 28, 29.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Deusen, manager): Little Lord Fauntleroy 13; fair business; satisfactory performance. Dan McCarthy 17. Is in The Dear Irish Home and The Cruskeen Law; good house 17; poor business 18; satisfactory performance. ITSM: Battle School is at the house of her mother here for a few days' rest. A co. composed in part of local talent is soon to take the road. It is to be known as the Allen-May Novelty co., and is under the direction and management of Mr. May, an old-time minstrel. They are to buy out the biographoscope, patented by George E. Hanop, of this place; co. appear at the Opera House 28, 29.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): The Tornado by a fair co. to light business 12. Veriplace of Corbett-Fitzsimmons contest drew fair houses 14, 15. John Graham's Cake Walk co. (return date) to fair house 17. Andrew Mack 28. Faust 27. Waite's Comedy co. 31-Feb. 12. PARK THEATRE (Irwin and Swift, managers): The May Shaw Farina Belle co. opened for three nights to large house 17; performance poor. Manager Swift canceled their dates for 18, 19.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager): Side Tracked 21. GREENFIELD OPERA HOUSE (Thomas L. Lawler, manager): Edward Harrigan in Old Lavender 18 entertained a fair audience; much satisfaction. Devil's Auction Feb. 1. ITSM: The Shillbourn Falls Auditorium, recently opened, has a seating capacity of 700 and all the latest improvements.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Katherine Rober with a good co. filled the week 17-22 with productions of the following plays to crowded houses: Doris, Moths of Society, The Paymaster, The Clemenceau Case, A Heroine in Rags, Miss Dixie, Camilla, A Girl from the Circus, Fanchon the Cricketer, Devil's Auction 31.

**WOLYME.**—OPERA HOUSE (B. L. Potter, manager): Cora Payton Comedy co. 17-22 to good business; performance satisfactory. scenery and costumes being especially rich. EMPIRE (T. F. Murray, manager): Dan McCarthy 14-15; fair attendance. Jewett 17, 18; poor houses; clever performance.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Waite's Comedy co. began the second and last week of its engagement 17 to continued fair business; the plays presented by this co. are of a higher class than has ever been given here by a repertoire co.; Gallagher and Merritt opened with the co. 17. Under the Dome 23, 24. Fiske Jubilee Singers 27. A Baggage Check 28. Side Tracked 29.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Devil's Auction 15 ploughed a crowded house. Gaiety Dramatic co. 17; good business and co. The Mysterious Mr. Bagle 22. Andrew Mack 28. The Heart of Maryland 24, 25. Under the Dome 27-29.

**MARLBORO.**—THEATRE (F. W. Riley, manager): Black Crook 20, 21. The Real Widow Brown 22. John Graham's Cake Walk co. (return date) 23, 24.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Local female minstrel 18 gave excellent satisfaction to S. R. O.; ITSM: Manager Morgan is negotiating for John Graham's Cake Walk co.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Little Lord Fauntleroy 15; audience not as large as the attraction deserved. Edward Harrigan gave an excellent interpretation of Old Lavender, which was enjoyed by a fair house. The Invasion 22. WILSON OPERA HOUSE (W. P. Meade, manager): Dark.

**TAUNTON.**—THEATRE (B. A. Harrington, manager): The Tornado 12; large house; scenic effects fine. The Real Widow Brown 18; fair audience.

**PLYMOUTH.**—DAVIS OPERA HOUSE (Perry and Caverly, managers): White Crook ploughed a good house 18. The Real Widow Brown 20. Martin's U. T. C. 28.

**ANDOVER.**—OPERA HOUSE (Collins and Bagley, managers): The Tarrytown Widow 19; largest audience of season; co. first-class. My Friend from India 25. B-n Ton Burlesques 29.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. O'Neil, manager): Bennett-Monroe Comedy co. 17-22 opened to big business; Darkest Russia was the opening bill and was put on in an excellent manner; co. carries a large amount of special scenery. The Tarrytown Widow 28.

**PITTSFIELD.**—ACADEMY OF MUSIC (M. Callahan, manager): Zephra (local) 5, 7, 8; performances were

excellent. It will be repeated 19. Cora Payton Comedy co. 10-15 to crowded houses nightly; S. R. O. on two occasions; all the co. won hearty applause.

**MAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): My Friend from India gave satisfaction 13 to a good house. The Tarrytown Widow 18; strong co.; audience pleased.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Bennett-Monroe co. 14, 15; big houses; good co. The Real Widow Brown 18; small house; fair co.

**WORCESTER.**—THEATRE (James F. Rock, manager): The Belle of New York 17. The Black Crook drew two packed houses 18, 19; presentation on the economical order. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Tornado ploughed large audiences 17-22. Cuba's Vow 24-29.

**WALTHAM.**—PARK THEATRE (Edward Davenport, manager): Rice's Comedians closed a very successful week 13. A Railroad Ticket 18; pleasing production; fair house. Side Tracked 29. Captain Impudence Feb. 4. Graphoscope 7-9. U. T. C. 14.

**GARDNER.**—OPERA HOUSE (George E. Sanderson, manager): Kellogg Concert co. came to a fair house 17. Humanity Feb. 8.

**CHELSEA.**—ACADEMY OF MUSIC (Patrick and Reniger, managers): A Railroad Ticket ploughed a large house 17. Graphoscope 21, 22. Under the Dome 27. The Sages 31-Feb. 5.

#### MICHIGAN.

**GRAND RAPIDS.**—POWERS (O. Stair, manager): Sowing the Wind 13. Schubert Concert 17; immense audience; the soloists, Mrs. Bruce-Wikstrom, George Ellsworth Holmes, and Wilbur Force, were roundly applauded. Casey Fitzgerald 18 in The Foundling. GRAND (O. Stair, manager): The Last Stroke 18-19; large houses; play melodramatic in the extreme. A Trip to the City 20-22.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): The Wizard of the Nile 10; crowded house; Fred Frear in leading role was rather forced in his comedy work, but made a very favorable impression. Sowing the Wind 11. Twelve Temptations 12; large house; specialties good. The Foundling 13. The Last Stroke 17.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): In Gay Paris 14; fair house and satisfaction. Twelve Temptations 18 to over 1,100 paid admissions, more money than was ever in the house at the prices before, nearly \$800. The Last Stroke 22. John S. Murphy, in Kerry Gow, 25. Paul Caseneuve 29. Murray and Mack Feb. 5. Shore Acres 10.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Sowing the Wind 12. Twelve Temptations 13; performance gave satisfaction. Casey Fitzgerald in The Foundling 15. The Last Stroke to a fair house 18. Under the Red Robe 20. A Black Sheep Feb. 3. The Sunshine of Paradise Alley 8. For Fair Virginia 10.

**NILES.**—OPERA HOUSE (F. P. Blackett, manager): Simon Comedy co. to fair business 13 and to S. R. O. 14, 15; good satisfaction. The Pay Train 20. John Griffith 23. PEOPLE'S THEATRE (W. H. Ballard, manager): Dark. ITSM: Jeppe and Fannie Delano are spending the winter at their home in this city.

**COLDWATER.**—TIMBIE'S OPERA HOUSE (John T. Jackson, manager): In Gay Paris drew S. R. O. second and third floor 13; first floor comfortably filled; performance very satisfactory. The Last Stroke 21. A Trip to the City 28. John Griffith Feb. 7.

**LUDINGTON.**—OPERA HOUSE (U. S. Grant, manager): Bryan's Comedians 31-Feb. 4.

**PORT HURON.**—CITY OPERA HOUSE (H. T. Bennett, manager): Twelve Temptations to a large and enthusiastic audience 14.

**PLANT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers): Casey Fitzgerald in The Foundling 13. Twelve Temptations 17; largest house of the season; S. R. O. early in the evening; performance fine. The Last Stroke 19.

**DOWAGIAC.**—BROCKWITH MEMORIAL THEATRE (W. T. Leckie, manager): John Griffith 27. For Fair Virginia Feb. 4. A Boy Wanted 11.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Twelve Temptations drew fair house 15; best satisfaction. Casey Fitzgerald, in The Foundling, 17. Under the Red Robe 27.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): The Foundling 20. Under the Red Robe 24. Fanny Rice 28. GRAND OPERA HOUSE (F. H. Chase, proprietor): Dark.

**SAULT STE. MARIE.**—800 OPERA HOUSE (C. G. Given, manager): Harry Dean's U. T. C. Co. 12 to S. R. O.

**RUBENSON.**—OPERA HOUSE (F. L. Reynolds, manager): Casey Fitzgerald 18. Robert Fitzsimmons 24. A Stranger in New York Feb. 19.

#### MINNESOTA.

**PARISBAULT.**—OPERA HOUSE (C. E. White, manager): The Heart of Chicago 22. ITSM: Manager White is in St. Paul and Minneapolis booking future attractions for his house. He is happy in the contemplation that not only the local press without exception has secured him of its support, but the theatre-loving public in general has extended to him well wishes and promises of patronage during his control of the house for a second time.

**WINONA.**—OPERA HOUSE (J. Strasilipka, manager): A Black Sheep 11; house packed; deserving special mention are Edward Garvie and Frank Latona. Donnelly and Girard 19. Veriplace 24. Secret Service 27.

**ROSEDALE.**—THEATRE (Jack Hoefler, manager): W. J. Bryan lectured 13. Bonds House, booked for 17, canceled. Donnelly and Girard 22. The Heart of Chicago 25. A Bachelor's Honeymoon Feb. 1.

**DULUTH.**—THE LYCEUM (E. Z. Williams, owner and manager): Black Patti's Troubadours 3, crowded houses. Secret Service 24. ITSM: Mari Brothers at Turner Hall are turning away people every night.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Black Patti's Troubadours 4; crowded house. Schutz concert 14; business fair. Veriplace 19. 192 Feb. 2.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Stuart's variacope 12 to S. R. O. The Heart of Chicago 20.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 10-15.

**OWATONNA.**—AUDITORIUM (F. M. Smersh, manager): Veriplace 13 to big business; audience pleased. Donnelly and Girard 21.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirsch and Montague, managers): Black Patti's Troubadours 11 to S. R. O.; largest audience in history of house; everyone pleased. 192 Feb. 3.

#### MISSISSIPPI.

**GREENVILLE.**—OPERA HOUSE (Harry E. March, manager): A Night at the Circus 17; good house, giving satisfaction. ITSM: Manager March, who, always enterprising, is giving us good attractions for an early date. John W. Dunne is popular in Greenville.

**MERIDIAN.**—GRAND OPERA HOUSE (L. Rothenberg, manager): Henshaw and Ten Broeck 18 in Dodge's Trip to New York ploughed a fair house. Rosabel Morrison 20. Edwin Travers 31, Feb. 1. Manola-Mason co. 5.

**COLUMBUS.**—OPERA HOUSE (P. W. Means, manager): A Night at the Circus 14; small and appreciative audience.

**CANTON.**—OPERA HOUSE (Mont Brisley, manager): A Night at the Circus 8; good performance; fair attendance.

#### MISSOURI.

**POPULAR BLUFF.**—FRATERNAL OPERA HOUSE (J. V. Porter, manager): La Mascotte by Columbia Opera co. 13 to full house and a pleased audience. Robert's Faust, owing to reported disbandment in Arkansas, will not appear 18 as advertised. Nashville Students 22. A Night at the Circus 24. ITSM: C. H. Leslie, advance agent of the Columbia Comic Opera co., resigned here. He contemplates remaining in this city for some time.

**MEXICO.**—FRANKS GRAND OPERA HOUSE (Gentry and Worrell, managers): Mackay Opera co. 14, 15 in Said Pasha and Olivette to pleased audiences. J. E. Toole and Lillian De Wolf in Killarney and the

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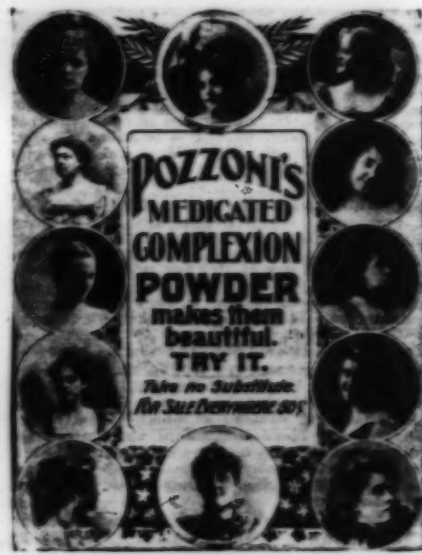
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The heavy of Mr. Collins is good; sometimes very fine.—Washington Post, Dec. 28, '97.

**MISS KITTY MARCELLUS,**

PRIMA DONNA, HIGH SOPRANO.

Formerly of the







David Garrick: splendid performance; attendance not what it deserved. The Merchant of Venice 19. Shore Acres 21.—ITEM: Mr. Young and co. were guests at the annual banquet tendered by Opera House Co. to the attaches and press 18.

**CANTON.**—GRAND (M. C. Barber, manager): Al. G. Field's Minstrels attracted the largest audience of the season 14 and gave a very satisfactory exposition of modern minstrelsy. The Isle of Champagne 15 to good business; performance was not satisfactory, partly because of the non-appearance of Katherine Germaine, who is suffering from an attack of tonsillitis. Gus Hill's World of Novelties 21. Sousa's Band 28. Margaret Mather in "Cymbeline" 31.—ITEM: The local Elks club body to the performance of Al. Field's Minstrels, and entertained Mr. Field and the leading members of his co. in their club rooms after the performance. Covers were laid for 150 and all the places were filled. Speeches were made by Mr. Field, Billy Van and others of the co., and a very enjoyable evening was spent.

**HAMILTON.**—GLOBE OPERA HOUSE (Condon and Smith, managers): The Heartstone 14; full house; performance satisfactory. A Stranger in New York, with Otis Harlan and Anna Boyd, 18; packed house; everyone pleased. On the Yukon 29. Sousa's Band 31. Peters and Green co. Feb. 8. A Black Sheep 12.—ITEM: The Magic Mirror was given 17 by local talent. C. F. A. Schuman as Carl made the distinct hit of the performance. Mr. Schuman, who is one of our leading amateurs, will leave for New York 30 to take a course in the Stanhope-Wheatcroft School of Acting.

**SALEM.**—GRAND OPERA HOUSE (Elliott and Geiger, managers): James B. Mackie in Grimes' Cellar Door 13; good business and performance. Gus Hill's World of Novelties 21. Sousa's Band 28.—ITEM: The local Elks will put on a minstrel show shortly under the management of Brother F. W. Allison.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): On the Suwanee River 15; fair business. Twelve Temptations 19; S. R. O.; audience pleased. A Bunch of Keys 21. Melville Repertoire co. 24. A Stranger in New York Feb. 3.

**TEFFIN.**—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Lewis Morrison presented Faust 14. Rice and Barton's Extravaganza co. 17 to good business; general satisfaction. Twelve Temptations 21.

**UNIONVILLE.**—CITY OPERA HOUSE (Elvin and Van Orstrain, managers): Ole Olson 17; fair house.

**ADA.**—WHITESIDE THEATRE (O. H. Goldsmith, manager): The Isle of Champagne 14; finest attraction of season; large audience.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): The Gilbeys closed week 15 to good business. Vanity Fair 17 to the capacity. Thomas W. Keene 18 in Julius Caesar; every seat taken.

**ELYSIA.**—OPERA HOUSE (W. H. Park, manager): New York Theatre co. 10-12 presented The Hunchback's Love, A Brother's Birthright, and A Mind Dehomed to poor business; co. fair. The Three Bostonians 18. Joseph Murphy 23. The Star Gazer Feb. 5. Robert Downing 12.—ITEM: The New York Theatre co. distanced here.

**MIDDLETOWN.**—SONG OPERA HOUSE (C. Q. Buckles, manager): Elks' Minstrels 13; largest audience ever in house, 1,800 people; the show was far better than most of the regular troupes that have been here; everyone pleased. A Stranger in New York 17; fair audience. Sousa's Band 31. A Contented Woman Feb. 24.

**FERRISBURGH.**—OPERA HOUSE (Heim and Haynes, managers): Shore Acres, with Archie Boyd, 13; largest house of season, giving satisfaction. Twelve Temptations 21.

**MASSELIEN.**—NEW ARMY (G. C. Haverstack, manager): The Wizard of the Nile 14; satisfactory performance; crowded house. A Bunch of Keys 17; fair house and performance. The Isle of Champagne 28. On the Yukon 21.

**NEWARK.**—MEMORIAL AUDITORIUM (J. R. B. Lebrun, manager): Jessie Mae Hall co. closed 13; the largest week's business of the house, playing to packed houses nightly; good satisfaction. The Isle of Champagne 22.

**KENNA.**—CITY OPERA HOUSE (C. L. McClellan, manager): The Girl from Frisco 6; light business, but better than co. deserved. Daisy the Missouri Girl 20.

**GREENFIELD.**—OPERA HOUSE (Heldingsfield and De Foy, managers): Scope 14 to a packed audience. Van Dyke and Eaton co. 31-Feb. 5.—ITEM: The company in the Opera House has been repainted and new carpets and stage furniture added.

**CARROLLTON.**—GRAND OPERA HOUSE (Kemper Brothers, managers): In Atlantic City 14 gave satisfaction to a small house. Slayton's Jubilee Singers 29.

**CIRCLEVILLE.**—GRAND OPERA HOUSE (Steve J. Henry, manager): Murray Comedy co. closed an eight night engagement 17 to good business. Hermann the Great 21.

**HILLSBORO.**—BELL'S OPERA HOUSE (Frank Ayres, manager): Cinegraph 19, 20. Little Trilix co. booked for 27, canceled on account of illness.

**LITA.**—FAUST OPERA HOUSE (Howard G. Hyde, manager): The Wizard of the Nile pleased a large audience 13. Lewis Morrison in Faust 15. Shore Acres 18. Rice and Barton co. 19. Twelve Temptations 22. Digby Bell 24.

**CANBESBORO.**—HARRISON'S OPERA HOUSE (R. Harrison, manager): In Atlantic City 11 (return); good business; performance poor compared to former visit. O'Hooligan's Wedding 12 pleased a small house. Ole Olson 19.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (George W. Gray, manager): James B. Mackie in Grimes' Cellar Door 14 to good house. Sadie Raymond in Daisy the Missouri Girl 19; fair house. Gus Hill's World of Novelties 21.

**CHILLICOTHE.**—MASSON OPERA HOUSE (E. S. Robinson, manager): Mr. and Mrs. Byron in Up and Down of Life gave a very satisfactory performance to medium house 11. Bell and Abbey's U. T. C. 15; good business; co. fair. Isham's Octoroons 17 made a very favorable impression; receipts good. Murray Comedy co. 18-22.

**HARRON.**—GRAND OPERA HOUSE (F. B. Arnold, manager): Seneca's Extravaganza co. 10, 11; fair business. Shore Acres, with Archie Boyd, 13; large house; pleased. The Span of Life 24. Sousa's Band 29.

**PIQUA.**—OPERA HOUSE (C. C. Sank, manager): Jessie Mae Hall co. 17-19; satisfactory performances; big business. McCarthy's Mishaps 21. A Bunch of Keys 23. Darkest America 28.

**ALLANCE.**—OPERA HOUSE (F. W. Gaskill, manager): A Jay in New York 18; deservedly light business.

**KENT.**—OPERA HOUSE (Davis and Livingston, managers): Barney Ferguson and Sam J. Ryan in McCarthy's Mishaps gave satisfaction to a fair audience 12. In Atlantic City 27. Daisy the Missouri Girl Feb. 3. Little Trilix 21. A Breezy Time 14. John Griffith 19.

**CANAL DOVER.**—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Thomas W. Keene in Louis 31, 17; largest house of season; fine performance. Ole Olson 22. In Atlantic City 28. Sadie Raymond 29.

**MANSFIELD.**—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Lewis Morrison in Faust 13. A Bunch of Keys, with Ada Bothner as the star, 18 to fair business; co. first-class. The Widow Jones 27. In Atlantic City 31. Herbert Kelcey and Elsie Shannon Feb. 3.

**ST. MARY'S.**—NEW PARK THEATRE (W. T. Boyer, manager): Seneca's Extravaganza co. 10, 11; fair 17; excellent performance; large house.

**STUBENVILLE.**—CITY OPERA HOUSE (Charles Holton, manager): Ole Olson 15; good house. Vanity Fair 18; large and pleased audience. The Isle of Champagne 22.

**WARREN.**—OPERA HOUSE (Elliott and Geiger, managers): The Wizard of the Nile 15; crowded and delighted house. The Isle of Champagne 27.

**WADSWORTH.**—OPERA HOUSE (J. F. Detweiler, manager): Melville Repertoire co., supporting Mr. and Mrs. Robert Wayne, 12, 13; light business, owing to inclement weather. Three Bostonians 17, 18 gave entire satisfaction; audiences large. No bookings positive beyond this date.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): In Atlantic City 15; large audience; poor performance. R-Bpath Concert co. filled the house 18. Thomas W. Keene 19. Two Little Vagrants 21, 22.

**ZANESVILLE.**—OPERA HOUSE (R. D. Schultz, manager): Miss Philadelphia 14; business good. Twelve Temptations 28.—MEMORIAL HALL (T. F. Spang

ler, manager): The Van Dyke and Eaton co. 17 in A Tallow Candle; large house; performance satisfactory.

**GALION.**—MANAGER OPERA HOUSE (Waldman and Rottig, managers): Ferguson and Ryan in McCarthy's Mishaps 13 to good business; general satisfaction. Gus Hill's World of Novelties 21.—CITY OPERA HOUSE (S. E. Riblet, manager): W. S. Hart in The Man in the Iron Mask 2.

**FINDLAY.**—MARVIN OPERA HOUSE (W. C. Marvin, manager): James B. Mackie in Grimes' Cellar Door 13; good business. Shore Acres 17; good business; pleased audience. A Bunch of Keys 22.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): Twelve Temptations 27.

**NORWALK.**—GARDNER MUSIC HALL (L. C. Bradley, manager): A Bunch of Keys 20 to big house; pleased audience.

**NEWCOMERTOWN.**—CITY OPERA HOUSE (I. S. Loom, manager): Only a Country Girl (local) 23. Sadie Raymond Feb. 1.

**MARTINS FERRY.**—NEW OPERA HOUSE (Will A. Miller, manager): Emma Sardou co. closed 15 to moderate business. U. T. C. (local) 28, 29. Melville Sisters 31-Feb. 3.

**IRONTON.**—MASSON OPERA HOUSE (B. F. Ellsberry, manager): James Young in David Garrick 17; large audience; performance fair. The Hermann 24.

**NEW STRATTSVILLE.**—GRAND OPERA HOUSE (A. A. Alexander, manager): Welsh Prize Singers gave satisfaction to S. R. O. 11. James Young 17 in Hamlet; best performance of the season; good house; receipts \$28.

**BUCHVUS.**—VOLLMER OPERA HOUSE (V. R. Cheney, manager): W. S. Hart in The Man in the Iron Mask 17; small but appreciative audience.

#### OKLAHOMA TERRITORY.

**OKLAHOMA CITY.**—OPERA HOUSE (Ed Overholser, manager): Katie Putnam in Tom Tinker's Kid 12; small house; co. splendid. Raymond's U. T. C. 14; co. poor; small house.

#### OREGON.

**SALEM.**—REED'S OPERA HOUSE (Patton Brothers, managers): Ole Olson 8 to good business; performance excellent. Janet Waldorf 19. Ingomar 23. Black Patti's Troubadours 31.

#### PENNSYLVANIA.

**HANANOV CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): The Sunshine of Paradise Alley attracted a large house 13 and pleased everybody; Mrs. Charles Peters as Widow McCallly must be praised for her remarkably natural and clever work, although the entire cast were capable and made good impressions. Cuba's Vow to small business 14; Terese Deagle, Kathryn Davenport, and Leander Blanden are acceptable, but rest of cast are weak; the most praiseworthy feature of the performance was the scenery, which included eight of the handiwork sets displayed here this season. The Midnight Flood drew a fair house 19 and gave some satisfaction; co. ordinary.—HERSKER'S THEATRE (John Hersker, manager): When His Wife's Away to small receipts 15; the co. has just been organized and will have to improve greatly to be deserving of patronage. Wilson Comedy co. opened for a week 17 in Paradise Regained to overflowing house; performance did not please very well, and The Noble Outcast and Emeralds were given 18, 19 to half-filled houses.—ITEMS: Harley Merry, who was here with Cuba's Vow, said he was arranging to send an expedition to Cuba upon his own responsibility.—Several members of the disbanded Basile Morton co. were in this city 17.—Minnie Barry and Baby Florida, who left the Wilson Comedy co. some weeks ago for a rest, rejoined the co. in this city 19.—My New Partner will be added to the repertoire of the Wilson Comedy co.

#### R. W. SHERTZINGER.

**PITTSBURGH.**—MUSIC HALL (C. C. King, manager): Joseph Greene co. 17-21 in The Silver King, A Plain Old Irishman, Through Russian Snows, The West-crover, Lend Me Your Wife, Condensed to Siberia, East to Riches, and The Bowers of New York to S. R. O.; pleasing specialties are introduced by the Murray Sisters, Josie Richards, and James Barry. Miles Ideal Stock co. 24-29. Rentfrow's Pathfinders 31-Feb. 5.—ITEMS: Josie Richards has many friends in this city, and was given a warm reception during her stay here.—Joseph Greene was tendered a reception 18 by the A. O. H. societies in this city. The guest of honor being a member of Division 13 of Pittsboro. An interesting feature was the presentation to Mr. Greene of a handsome gold emblem of the order. All the members of Mr. Greene's co. were present.

**LANCASTER.**—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Drummer Boy of Shiloh drew large audiences 14, 15. The Spoozers appeared to crowded houses 17-22, presenting The Judge's Daughter, A Fight for a Million, Hazel Kirke, Eccles' Girls and other plays; the specialties of Harding and Ah Sid, Cecil Spooner's dances, Burt Weaver's topical songs and Olive, the juggler, are strong features. Edna May Spooner, with her animated song sheet, presented here for the first time, made a great hit. Sousa's Band 24. A Boy Wanted 25. Never Again 28. The Girl from Paris 27. Isham's Octoroons 28.

**BUTLER.**—PARK THEATRE (George N. Burkhalter, manager): Ed McConnell's Vandeville Stars, composed of Sharnville, Pa. talent, gave very crude performance 6 to a light house. Lillian Kennedy in The Deacon's Daughter 11; performance delightful; fair house. Aldora Shem, booked for 14, failed to appear. Elroy Stock co. opened for a week 17 with Wife for Wife and turned people away; business promises to be exceptionally big for the week, and satisfied the best of Guy Brothers' Minstrels 28. Ole Olson 28.—ITEMS: George F. Knowles, who will present Chorus of Normandy Feb. 9, is making arrangements for a similar production at Du Bois, Pa.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Beeson, manager): Lillian Kennedy in The Deacon's Daughter 14; first-class performance; good business. A. G. Field's White Minstrels 17; good performance; packed house. O'Hooligan's Wedding 21. Sowing the Wind 31.—ITEMS: Lillian Kennedy will play a return date in April in her new play, Charity Girl.—Al G. Field made his debut in the show business here in 1896 with Thayer and Noyes' Circus. He formerly lived here and was greeted by many acquaintances.—Local Elks held a social session after the performance, at which Mr. Field was made chairman.

**WILKES-BARRE.**—THE NEWITT (M. H. Burger, manager): Henry Miller in Heartsease 13. The Sunshine of Paradise Alley 18; fair audience; play and co. good. The Wizard of the Nile 21. The Paris Model 25. Primrose and West's Minstrels 28.—GRAND OPERA HOUSE (M. H. Burger, manager): Waiter's Comedy co. (Western) finished a two-week engagement 15 to crowded houses. A Boy Wanted 17 to good business. Shannon of the Sixth 24. Edward Harrigan 29.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (I. C. Misher, lessee and manager): My Friend from India 18; fair business. Wang 19; large house. Rose and Midgets 28, 21. Sousa's Band 28. Annie White 2. Isham's Octoroons 28. Joe Ott 29.—NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): Harry D'Est's Entertainers 17-22 to fair business. Carrie Stanley Burns co. 24-29 in Klondike Claim, Monte Cristo, Bowers After Dark, Two Orphans, Down in Louisiana, and Oliver Twist.

**ST. CARMEL.**—G. A. R. OPERA HOUSE (Joseph Gould, manager): Stetson's U. T. C. 21. Andrews here this season have been just fair and the theatre-goers would not attend until we secured good attractions. No doubt after we secure a good run of shows we will do good business.—The local Elks will attend the Andrews Opera co. in a body 22.

**JOHNSTOWN.**—OPERA HOUSE (James G. Ellis, manager): Wilson Theatre co. 10-15; crowded houses; best satisfaction. Arion-Cook combination packed the house to its fullest capacity 19; everyone pleased. Twelve Temptations Feb. 1. Frank Bristol 3. Ole Olson 5.—CAMBRIDGE THEATRE (I. C. Misher, manager): Peck's Bad Boy 15; good house. Wang failed to please a small audience 17. My Friend from India 19; good performance and house. A Stranger in New York 30. Isham's Octoroons 27. The Star Gazer 31.

**SCRANTON.**—LYCEUM (Reis and Burger, managers): Heartsease 14. Stetson's U. T. C. 15; good

houses. The Sunshine of Paradise Alley 19; fair audience; well balanced co.—ACADEMY OF MUSIC (Reis and Burger, managers): Waiter's Comedy co. 17-22 presented The Wife, The Charity Ball, The Lost Paradise, Pagan's Slave, A Social Highwayman, and From Sire to Son.

**MINERSVILLE.**—OPERA HOUSE (Potter and Kear, managers): Bessie Morton co. 13-15 produced A Heroine in Rags, Hazel Kirke, Trem. Pet of the Klondike, all of which were well received to fair business. Baby Blossom, who was featured, was very clever. Burke and Wall's Comedians 21, 22. Nolan and Mack 31. Feb. 1. The Fast Mail 7. Edison Lyceum Entertainment co. 11, 12. O'Hooligan's Wedding 23.—ITEM: The Bessie Morton co. closed here 15. Mr. and Mrs. H. T. Swayne left 16 for New York, Bessie Morton and Baby Blossom for Tiooga County.

**YORK.**—OPERA HOUSE (B. C. Panta, manager): Maud Hillman 10-15 drew uniformly good business at popular prices; repertoire, Special Delivery, Charity Bess, The Fire Patrol, The Broker's Daughter, Brought to Bay, A Lady of Destiny, A Cracker Jack, and A Barrel of Money. The Real Widow Brown 19.—ITEM: The Maud Hillman co. donated \$11 to the Cuban sufferers, it being 10 per cent. of their Saturday matinee receipts.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Worman, manager): Local minstrels packed the house 13. Cuba's Vow was well presented 15; small but appreciative audience thoroughly enjoyed the performance. Himmelein's Ideals opened for a week's engagement 17 in repertoire; Eagle's Nest was the opening play and the co. was greeted by a packed house.

**PUNKSUTAWNEY.**—MARSHING STREET OPERA HOUSE (R. A. McCartney, manager): Projectoscope 15; light house; performance unsatisfactory. Lillian Kennedy 31. Guy Brothers' Minstrels Feb. 4. Ransom's Entertainers 10. Stetson's U. T. C. 17.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Rentfrow's Pathfinders 24-29. Dr. Jekyll and Mr. Hyde Feb. 4, 5. Miles Stock co. 10-12. Drummer Boy of Shiloh 17-19. O'Hooligan's Wedding 23.

**ROCHESTER.**—OPERA HOUSE (C. A. Vanderschuer, manager): The Girl from Frisco 13; good performance; fair business. Lillian Kennedy in The Deacon's Daughter 18; fair and pleased audience. Boston Ideals 24-29.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, manager): The Real Widow Brown 21.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Moe Reis, lessee and manager): My Friend from India 20.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): My Friend from India 14; good co.; fine business. King Dramatic co. in The Show-away and Lights of London 17, 18; large houses; repertoire for rest of week. The Paymaster, Brother for Brother, and All the Comforts of Home Lillian Kennedy 27.

**HEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): In Atlantic City 17; fair business. The Deacon's Daughter 20. Margaret Mather 26.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager): Joseph Greene co. 10-15 to good business. Field's Minstrels 22.

**POTTSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): Field's Minstrels 31.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, manager): When His Wife's Away gave satisfaction to a fair audience 13.

**PHILIPSBURG.**—PIERCE'S OPERA HOUSE (A. P. Way, manager): Wang 15 to big business; performance satisfactory. My Friend from India 17 to large, appreciative audience; first-class performance. A Breezy Time 24.

**COLUMBIA.**—OPERA HOUSE (James A. Crowthers, manager): The Real Widow Brown 15 attracted big audience; creditable performance.

**SHARON.**—CARVER OPERA HOUSE (P. F. Davis, manager): Lillian Kennedy in The Deacon's Daughter 19; full house; good satisfaction. Peck's Bad Boy 24.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager): The Girl from Frisco to small business 14; audience pleased. Blue Jeans canceled 20. Daniel R. Ryan 24-29. Sousa's Band 27. Joe Ott Feb. 2.

**EAST STROUDSBURG.**—ACADEMY OF MUSIC (J. H. Shotwell, manager): Charles Cowles in A Country Merchant 19; house fair; co. excellent.

**McKEESPORT.**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Lillian Kennedy in The Deacon's Daughter 15; excellent performance; large audience. Agnes Herndon to good business 17-22.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (John M. Grable, manager): Lillian Kennedy in The Deacon's Daughter 17; large and pleased audience.

**NEW CASTLE.**—ALLEN'S OPERA HOUSE (M. Reis, manager): Al G. Field's White Minstrels to banner house of season 15, the S. R. O. sign being displayed half an hour before the rise of the curtain; excellent performance. Daniel R. Ryan opened for a week 17 in My Partner to big business.

**SHANOKIN.**—G. A. R. OPERA HOUSE (John F. Oeler, manager): Fun in Pinnigan's Alley (local) 14 to big house. The Midnight Flood 18; fair business. Thomas E. Shea 17-22 canceled. Andrews Opera co. 24.

**TARENTUM.**—ALHAMBRA THEATRE (George E. Holmes, manager): The Midnight Flood 13; good house and co. Guy Brothers' Minstrels 24. Ole Olson 27.

**BELLEFONTAINE.**—GORMAN'S OPERA HOUSE (Al Gorman, manager): Andrews Opera co. played Martha 15; large audience; best satisfaction. A Breezy Time 21.

**READING.**—ACADEMY OF MUSIC (John D. Misher, manager): Waiter's Comic Opera co. 17-22.—GRAND OPERA HOUSE (George M. Miller, manager): Miles Stock co. gave good performances to large business 17-22.

**FREELAND.**—GRAND OPERA HOUSE (D. J. Boyle, manager): Tommy Shearer co. closed a week 15 to fair business. Stetson's U. T. C. 18; record house. John L. Sullivan co. 21. The Captain's Mate 25.

**ERIE.**—PARK OPERA HOUSE (M. Reis, manager): The Heart of Maryland 17 was received with great favor by the largest audience of the season. Margaret Mather 25. The Belle of New York 28. Peck's Bad Boy 29.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): In Atlantic City 18; poor play and house. The Deacon's Daughter 21. Gardner's Minstrels 28. Mr. Beane from Boston Feb. 1.

**HAZLETON.**—GRAND OPERA HOUSE (G. W. Hamersly, manager): The Sunshine of Paradise Alley gave satisfaction to good business 11, 13. Charles Cowles in A Country Merchant pleased a good house 18. Stetson's U. T. C. 19. A Boy Wanted 29; good performance; fair business.

**LEWISBURG.**—NEW OPERA HOUSE (W. W. Wolfe, manager): Andrews Opera co. in Martha 18; crowd many houses; receipts \$39; audience pleased.

**WELLSBORO.**—BACHE AUDITORIUM (Dart and Dart, managers): Bad concert 21. Pinafore (local) 28, 27.

**GREENSBURG.**—KEAGGY THEATRE (B. G. Cupran, manager): Lillian Kennedy in The Deacon's Daughter 13; excellent performance; crowded house. Wang 18; S. R. O.; good performance. Cinderella (local) 25, 28.

**LEWISTOWN.**—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Andrews Opera co. 17; fair house; performance excellent. Blue Jeans 27.

**JOHNSONBURG.**—ARMSTRONG OPERA HOUSE (Spencer and Johnson, managers): Fitz and Webster's A Breezy Time to fair house 18.

**CURWENSVILLE.**—ACADEMY OF MUSIC (A. P. Way, manager): The Girl from Frisco 24. Guy Brothers' Minstrels Feb. 7.

**EASTON.**—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager): The Midnight Flood 20; light business. Himmelein's Ideals 24-29. Waiter's Opera co. 31-Feb. 3.

**CHESTER.**—GRAND OPERA HOUSE (Thomas Hargroves, manager): Cora Payton co. 10-15; first-class houses entire week. Field's Minstrels 20 to large and pleased houses. Rhea 22. Blue Jeans 25. Powell, magician, 25.—ITEM: Joe Ott and Northern Lights failed to appear 18 and 22 respectively.

**MANSFIELD.**—OPERA HOUSE (Husted and Griggs, managers): Lorettes 19; light house; performance pleasing. Sam Jones 28. Smith Family Concert co. Feb. 4.

**CONNELLSVILLE.**—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The Girl from Frisco

19, 20 pleased two fair houses. O'Hooligan's Wedding 31.

**LANSFORD.**—OPERA HOUSE (John B. Breslin, manager): John L. Sullivan co. 19; big house; performance frequently applauded. Everett and Mack's co. 26, 27.

**CARDONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrne, manager): The Sunshine of Paradise Alley 17; good house; entire satisfaction. The Wizard of the Nile 20; receipts \$708; performance satisfactory. Joseph Greene co. 24-28. Blue Jeans 31.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager): The Real Widow Brown 14; fair house and performance. Stetson's U. T. C. 23. A Boy Wanted 28.

**BLOOMSBURG.**—GRAND OPERA HOUSE (Harry Steele, manager): House will be under new management 27. J. R. Fowler, the owner of the house, having appointed Harry Steele. Andrews Opera co. 27.—AUDITORIUM: The Mozart Symphony Club 24.

**KANE.**—LYCEUM THEATRE (M. Reis, manager): The Midnight Flood to fair business and gave satisfaction 17. A Breezy Time 27. Lillian Kennedy 29.—AUDITORIUM: (George H. Verbeck, manager): Drummer Boy of Shiloh (local) 29-32. The Lorettes 28, 29.

#### RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): The Real Widow Brown to a good house 13, giving satisfaction. The Bon Ton Burlesquers drew well 19; the bill was pleasing in every particular; McCabe and Cunningham and Murray and Murray kept the audience in perpetual merriment. The Farytown Widow 25. Stetson's U. T. C. 26. John Graham's Southern Cake Walk co. 27. Kate Claxton Feb. 1.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Bon Ton Burlesquers gave general satisfaction to a good house 15. Washburn's Minstrels entertained a very large and enthusiastic audience 20. Ethel Tucker 31-Feb. 5.

**WOONSOCKET.**—OPERA HOUSE (George C. Swatt, manager): Thomas Concert co. 13; good houses. The Land of the Living to fair house 15. A Railroad Ticket 19; large and pleased audience. Faust 27.

**RIVERPORT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Real Widow Brown 14; fair audience and attraction. The Land of the Living 29.

**PAWTUCKET.**—OPERA HOUSE (A. A. Spitz, manager): Black Crook 13-15, good business; specialties good. The Land of the Living 17-19; average business; performance satisfactory.

#### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Will T. Keogh, manager): Rhodes' Merry-makers 19; 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31,



house; clever specialties. Louis James 12 presented Julius Caesar and A Cavalier of France to very enthusiastic audiences. Mr. James being at his best and his support excellent. Ben Hur (local) 13 to good business, for sweet charity's sake. Black Crook 21.

**CORCICANA.**—MERCHANTS' OPERA HOUSE (L. C. Bovey, manager): Richards and Pringle's Minstrels 10; topheavy house. A Trip to Chinatown 20. Tennessee's Partner 20. Uncle Josh Sprucey 22.

**GREENVILLE.**—KING OPERA HOUSE (J. O. Torgard, manager): Richards and Pringle's Minstrels 15; good business; performance good.

**BRENNHAM.**—GRAND OPERA HOUSE (Alex. Simon, manager): Tennessee's Partner 12; good performance. Hogan's Alley 15. Pudd'nhead Wilson 20. A Trip to Chinatown 22.

**NAVASOTA.**—COLUMBIA OPERA HOUSE (Morris Galt, manager): Uncle Josh Sprucey 11 to fair business. Hogan's Alley 15 to small but appreciative audience. A Trip to Chinatown 20. A Thoroughbred Feb. 1. The Prodigal Father 8.

**SULPHUR SPRINGS.**—MAIN STREET OPERA HOUSE (A. B. Ewing, manager): Richards and Pringle's Minstrels 14; full house; audience pleased. Weidmann's Comedians 17-22.

**LONGVIEW.**—OPERA HOUSE (P. T. Pognes, manager): Weidmann's Comedians 10-15 opened with good business; but owing to very bad weather business was light for the week; performance gave satisfaction. Edwin Travers 21, 22. Hogan's Alley 26.

**MARSHALL.**—OPERA HOUSE (Wolz and Dahmer, managers): A Trip to Chinatown 14; good business; appreciative audience. A Stranger in New York 20. PUNCH ROBERTSON CO. 21, 22.

**TEMPLE.**—BIJOU OPERA HOUSE (T. J. Darling and Co., managers): A Milk White Flag 12 to \$400 receipts; Mary Marble with her specialties captured the audience. Louis James 14 in A Cavalier of France to large audiences. A Contented Woman 18. Hogan's Alley 19. Pudd'nhead Wilson 21. A Trip to Chinatown 22.

**BONHAM.**—OPERA HOUSE (N. N. Neum, manager): Edwin Travers in A Jolly Night 10 to good house; strong co. Same co. in The Private Secretary 11.

**CLARKSVILLE.**—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Edwin Travers co. in A Jolly Night and The Private Secretary 12, 13; audiences pleased.

**PALESTINE.**—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Uncle Josh Sprucey 17. Edwin Travers 19, 20. Weidmann's Comedians 24.

**TYLER.**—GRAND OPERA HOUSE (J. M. Sharp, manager): A Trip to Chinatown to large and appreciative audience 15. Baldwin-Melville co. canceled. A Stranger in New York 25. Wang Feb. 28.

**AUSTIN.**—HAWKINS OPERA HOUSE (Rigsby and Walker, managers): Tennessee's Partner 11; fair business. A Stranger in New York 14; S. R. O. Louis James presented Spartacus and A Cavalier of France 15; pleased audiences. A Contented Woman 18. Hogan's Alley 19. Pudd'nhead Wilson 21. A Trip to Chinatown 22.

**BRYAN.**—GRAND OPERA HOUSE (John B. Mike, manager): Hogan's Alley 14; good performance; fair audience.

**HOUSTON.**—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): When London Sleeps 10; poor house and performance. A Stranger in New York drew one of the largest houses of the season 11; splendid co. A Milk White Flag 13; immense house. Tennessee's Partner 14, 15; fair business. Doctor Lloyd Cooke, spiritualist, drew a large house 16. Hogan's Alley 17. Louis James 18. Pudd'nhead Wilson 19. A Contented Woman 21.

**VICTORIA.**—HAUSCHILD'S OPERA HOUSE (Hauschild, managers): Alha Heywood 13; performance good; house well filled.

**FLATONIA.**—ARNIN AND LANE OPERA HOUSE (A. Brundmann, manager): Swiss Bell Ringers 30. A Thoroughbred 22.

**GAINESVILLE.**—OPERA HOUSE (John Hulen, manager): PUNCH ROBERTSON CO. 10-15 presented The World, Rose Cottage (Fate). Always on Time, etc., to the largest week's business ever played in the house.

**EL PASO.**—MYAN'S OPERA HOUSE (Rigsby and Walker, lessees): Mahara's Colored Minstrels 15; good house; audience pleased. Stuart Robinson 21.

**YOAKUM.**—GRIEN OPERA HOUSE (G. W. Griffin, manager): Alha Heywood co. to decidedly good house; receipts \$400. A Thoroughbred 21. Sharpley Lyceum co. 24-30.

**BRENNHAM.**—GRAND OPERA HOUSE (Alexander Simon, manager): Hogan's Alley 15; fair house. Pudd'nhead Wilson 20. A Trip to Chinatown 22. The Prodigal Father Feb. 7. Lillian Lewis 16.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Marie Dressler and John C. Rice presented Courtied Into Court 14, 15. New Grand Theatre (H. F. McGarvie, manager): Local minstrels 14, 15 to fair business. LYCEUM THEATRE: John S. Lindsay co. presented Ingomar 12 to light business. ITEM: Olive Hoff, of the late stock co. at the Grand and Leila Davis, a prominent amateur, left for San Francisco 15.

**VERMONT.**

**RUTLAND.**—OPERA HOUSE (A. W. Higgins, manager): Con Hollow 18; large house; good performance. Faust Feb. 8. The Wizard of the Nile 14. My Friend from India 18.

**BATTLEBORO.**—AUDITORIUM (G. E. Fox, manager): Con Hollow 15; fair performance; large house. My Friend from India 20.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Bill (local) to good houses 19, 20. Devil's Auction Feb. 3.

**WELLS FALLS.**—OPERA HOUSE: My Friend from India 21.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Side Tracked 19; S. R. O.; excellent satisfaction. Devil's Auction 5.

**VIRGINIA.**

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Jack Mason and his charming wife and joint star, Marion Manola, 12, 13 in Friend Fritz made a good impression. Ours Skinner in Prince Rudolph captured large audiences 14, 15. Joe Ott and a good co. pleased large audiences 17, 18 with their songs and witticisms in The Star Gazer. Sousa and his magnificent band gave a grand concert 19; the audience was the largest that has assembled at the Academy for years. ITEM: During the dinner hour at the Jefferson Hotel, where Mr. Sousa was dining, B. Thibault's Jefferson orchestra, at the request of the manager, played Mr. Sousa's latest march, "The Bride Elect," which was acknowledged by the great band leader with a complimentary card, accompanied by a basket of Mumm's Extra Dry. Phil McNiven, the popular and efficient treasurer of the Academy, who has been ill for several weeks with throat trouble, is out again and has resumed his duties in the box office.

**NEWPORT NEWS.**—OPERA HOUSE (G. R. A. Hooker, manager and lessee): Lumiere's cinematograph 12, 13; good exhibition to fair business. Mack and Wig Club (local) 14 in dramatic entertainment gave general satisfaction to crowded house. Joe Ott in The Star Gazer 19 to S. R. O.; banner house of the season; performance excellent; audience delighted. Joe Ott (return engagement) 22. Billy Barry 27.

**PETERSBURG.**—ACADEMY OF MUSIC (Thomas G. Leath, manager): Manola Mason co. in Friend Fritz 14; fair house; pleased audience. Ours Skinner in Prince Rudolph 17; performance and business good. Sousa's Band delighted a large audience 19. Joe Ott 19 canceled. White Mahatmas 21, 22 canceled. The Dazzler 27.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesberry, manager): Sousa's Band 18; S. R. O. Joe Ott in The Star Gazer 20, 21. Ours Skinner (return engagement) 22. STAT THEATRE: Dark.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Ours Skinner in Prince Rudolph 21. Joe Ott 24.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): Manola Mason co. in Friend Fritz 15 to fair business; good performance. Ours Skinner (return engagement) 20.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Sousa's Band 17 to \$500.

**WALLA WALLA.**—PAINE OPERA HOUSE (J. G. Paine, manager): The Gay Matinee Girl 24. Grand Opera co. 31, Feb. 1. Bacon co. canceled 14-16.

**NEW WHATCOM.**—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Ole Olson 21.

**CLARKSBURG.**—TRADE'S GRAND OPERA HOUSE (Harne and Hornor, managers): Guy Brothers' Minstrels gave an excellent performance 14 to large audience. Macauley-Patton co. opened 17, presenting The Minister's 8 to a large and pleased audience; during the week they will present Mother and Son, The Pavement of Paris, A Struggle for Gold, Queen of Hearts, and Forget Me Not; from present indications they will do a large business. Twelve Temptations 20. ITEM: The management of Trade's will change Feb. 1. J. Lee Harne retiring and Lynn S. Hornor continuing as sole manager.

**FARMINGTON.**—OPERA HOUSE (Ed E. Meredith, manager): Macauley-Patton co. closed a successful week here 15; co. of Guy Brothers' Minstrels 16 to S. R. O. Projectoscope 19, 20. O'Hooligan's Wedding 20. The Real Widow Brown 27. ITEM: The local lodge of Elks entertained the Guy Brothers' Minstrels. Will and George Guy and Fred Smith belong to the local lodge. Morris and Le Roy, comedy bar team, joined Guy Brothers here. Gorman and Barret have furnished new scenery, a great improvement.

**MANNINGTON.**—OPERA HOUSE (J. M. Barrick, manager): Guy Brothers' Minstrels 13; good house and performance. Projectoscope 14, 15 to crowded houses; splendid attraction. The Real Widow Brown 27. ITEM: The Guy Brothers' Minstrel co. were entertained by the Elks after the show.

**GRAFTON.**—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Guy Brothers' Minstrels 17; satisfactory performance; large audience. O'Hooligan's Wedding 20.

**CHARLESTON.**—BUTLER OPERA HOUSE (N. S. Butler, manager): A. G. Field's Minstrels 7; excellent business. James Young in David Garrick 14; good business. June Agnost 10-13; fair business. The Hermanns 27.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): Miss Philadelphia 13; good co. and business. Innes' Band Feb. 3. GRAND OPERA HOUSE (Charles A. Feinler, manager): Agnes Herndon closed a very successful week 15. Gibeby Comedy co. 24-29.

**MORGANTOWN.**—OPERA HOUSE (M. J. Sonnenborn, manager): Guy Brothers' Minstrels 19 to the capacity. Eli Perkins 20; fair business. Henderson, hypnotist, 22. Showing the Wind Feb. 1.

**WESTON.**—CAMDEN OPERA HOUSE (S. A. Post, manager): Guy Brothers' Minstrels 15; full house; pleased audience. O'Hooligan's Wedding 25. Henderson's Hyperions 26. Projectograph 31, Feb. 1. A Bunch of Keys 5.

**HUNTINGTON.**—DAVIS THEATRE (W. D. Keister, manager): Little Trixie 21. A Yankee Drummer 28.

**WISCONSIN.**

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Flints, hypnotists, 10-12 attracted large audiences. A Black Sheep 13; large audience; pleasing fairly. Henry E. Dixey 14; good house; his first appearance as a magician leaving a splendid impression; his clever tricks, interspersed with his versatile entertaining abilities, make his performance one of the most delightful of its kind.

**RACINE.**—BELLE CITY OPERA HOUSE (D. P. Long, manager): Eli Perkins, under auspices of the Elks, drew a large audience 15 and pleased. Mr. and Mrs. Russ, Whytal in For Fair Virginia 16; co. and play fine; business light. Garrick Theatre co. 23-30. Hopkins' Trans-Oceanics 30.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): Mr. and Mrs. Whytal in For Fair Virginia 24. ITEM: Extensive improvements are being made at the Opera House. The entire stage is being reconstructed, and the lighting of both the auditorium and stage will be changed. Over two hundred additional electric lights will be put in.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager): Columbia Comedy co. in The Streets of New York and other plays Dec. 20-25. Agnes Wallace-Villa in The World Against Her 4; good house; audience pleased. Joseph Murphy in Kerry Goss 13; house packed; audience pleased. Mr. and Mrs. Russ Whytal in For Fair Virginia 17; good house; audience pleased. Elina R. Spencer 24.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): J. Knox Gavin, with his own co., did fair business 10; co. good. Othe Torbet 20. The Heart of Chicago 3. Elina R. Spencer Feb. 3. COLUMBIA THEATRE (H. A. Schroeder, manager): S. R. O. greeted the vaudeville 16.

**POND DU LAC.**—CRESCENT OPERA HOUSE (William H. Stoddard, manager): 192 21. Darkest Russia 27.

**BARABOO.**—THE GRANGE (F. A. Philbrick, manager): L. Robinson with stereopticon views of Alaska and the Klondike 19. Harland's Dramatic co. 24-29.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (F. J. Marsh, local manager): Black Patti's Troubadours 5; good business; performance fair. Secret Service 26.

**LA CROSSE.**—THEATRE (J. Stradillick, manager): Lieberman String Quartette 11 to S. R. O.; audience pleased. A Black Sheep 12; large and satisfied house.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A Black Sheep 14 delighted largest house of season.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burbridge, lessee and manager): Lieberman String Quartette to S. R. O. 14. Henry E. Dixey 15 delighted a small audience.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Novins, manager): For Fair Virginia 26. E. R. Spencer 26.

**CANADA.**

**MONTREAL.**—ACADEMY OF MUSIC (Spartow and Jacobs, managers): The production of Dorothy, given by Ella Walker and Ada Moylan, opened to good business 17 and scored a hit; besides Miss Walker and Miss Moylan, who appeared as Dorothy and Lydia, respectively, excellent work was done by Roland Paul, T. Fisk Thorpe, and J. Wilkes; the comedy element was splendidly sustained by Mrs. Belle Harrington Hall and R. Henderson; Miss

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McAndrews made a pretty Phyllis a feature of the performance was the solo dancing of Lilly Jones; the chorus was large and efficient and reflected the highest credit upon the training of Arthur H. Bell and Professor J. J. Goulet. Robert B. Mantell 24-29.

**QUEEN'S THEATRE** (Spartow and Jacobs, managers): Kate Claxton opened to good business 17 in The Two Orphans; she was supported by a well-balanced co., and the play was well staged and costumed. Con Hollow 24-29. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Lynwood to good business; Harrington Reynolds and Florence Roberts were both excellent. T. J. McGrave gave a strong performance; Walton Townsend gave a clever sketch of the old Southern Judge, Marion Doran was a charming Guy, and Joe Dailey a most amusing Carter; a neat negro character hit was contributed by Harry Mack. Georgia Bryton and the Patterson Brothers headed an exceptionally good vaudeville bill. Pawn Ticket No. 20 24-29. ITEM: A farewell supper was given by Florence Roberts, leading lady of the Theatre Francais, to Miss Clarke and Miss Deveron on the occasion of their leaving that organization 15. Besides the members of the co. there were present a few friends, and a most enjoyable evening was spent.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): A Bachelor's Honeymoon, with John T. Sullivan in the leading role, is drawing fair houses 17-19. In Gay New York 20-22. A Southern Romance 24-29. PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. are in their seventeenth week 17-22 and are presenting Niobe to crowded houses; Helen Byron assumed the difficult role of Niobe and made a distinct hit. Forgiveness 24-29. Masey Music Hall (J. E. Buckling, manager): Mrs. Mountford lectured to a small but appreciative audience 18. Nordica 25. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Palmer Opera co. opened their second week 18 with Fra Diavolo to a good house; Minnie Jarboe is a clever little woman and made a favorable impression, and the role of the bandit hero was well presented by Frank Nelson. Pinafore, Gioia-Gioia, and The Bohemian Girl will follow for the rest of the engagement. Go-Won-Go-Mohawk 24-29. ITEM: John T. Sullivan severed his connection with A Bachelor's Honeymoon 18. Mr. Charlesworth, late of the New staff, has accepted the position of dramatic and musical critic of the Mail and Empire, lately vacated by Edwin Parkhurst. Mr. Charlesworth has for a number of years written under the nom de plume of "Touchstone," and his clever essays on the drama have met with ready approval.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowns, manager): Robert Mantell in A Secret Warrant 20. GRAND OPERA HOUSE (Joseph Frank, manager): A Trip to Countdown 17-22; good performance; Bob Cole and Billy Johnson are very funny comedians and do excellent work; packed houses nightly. Cummings Stock co. will open 24 for a short season. KING'S STAR THEATRE (Lee E. King, manager): A Gay Soiree 17-22.

**BATHON.**—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): A Bachelor's Honeymoon 14; good business; first-class performance. John Griffith, an old Hamilton boy, 15 presented Richard III, and Faust to grand business; Mr. Griffith was at his best; supporting co. good; entire satisfaction. In Gay New York 19. Dorothy (local) 20-23.

**WINNIPEG.**—NEW WINNIPEG THEATRE (C. P. Walker, manager): E. Pauline Johnson 18 to large audience. Daniel Sully in O'Brien the Contractor 31, Feb. 1. 1924-64. GRAND OPERA HOUSE (Seach and Sharpe, managers): Dark. ITEM: Manager Walker has gone to Fargo to secure the Del Conte Italian Opera co. for his circuit.

**NEW WESTMINSTER.**—HERRING'S OPERA HOUSE (A. M. Herring, manager): Harry Lindley Comedy co. (return engagement) 12; full house, giving M. H. and East Lynne to delighted audiences. In Gay Paris 26.

**QUEBEC.**—ACADEMY OF MUSIC (A. Charlebois, proprietor): Dark. TARA HALL: Frost and Fenshawe co. 10-15; good business. Same co. 17-22. GAIETY THEATRE (Theodore Handel, manager): Gonzalez Comic Opera co. 9-15; good business. Same co. 16-22.

**ST. THOMAS.**—DENCOMBE OPERA HOUSE (T. H. Dencombe, manager): Cummings Stock co. 17, 18. NEW GRAND OPERA HOUSE: Dark. ITEM: C. J. Whitney has leased the Grand Opera House and will run it in connection with his circuit. A. E. Roote, manager of Mr. Whitney's house in London, has been here making arrangements for bookings.

**ST. CATHARINES.**—GRAND OPERA HOUSE (T. Labor, manager): Ferguson and Emerick in McSully's Visit (return engagement) 8; packed house. John Griffith in Faust delighted a full house 17. Local concert 18. Cummings Stock co. 21, 22.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scano, manager): A Bachelor's Honeymoon was a laughable farce and scored a hit with a crowded house 13; entire co., headed by J. T. Sullivan, excellent. John Griffith 22.

**QUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager): John Griffith in Richard III 14; good performance to good business. A Bachelor's Honeymoon 20. Palmer Opera co. 24-26. The Nancy Hanks 31.

**KINSTON.**—GRAND OPERA HOUSE (A. Lower, manager): Local concert 14. Robert Mantell in A Secret Warrant 18 to the capacity; magnificent performance. Kingston Vaudeville co. 21. A Trip to Countdown 26.

**VANCOUVER.**—OPERA HOUSE (Robert Jamieson, manager): Gru Opera co. 10-15. Ole Olson 20. In Old Madrid 2.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): Halifax Symphony Orchestra 18; fair audience. J. J. Jaxon Opera co., headed by Fatmah Diard and Payne Clarke, open 24 in Pinafore and Cavalier-Lustiana.

**WOODSTOCK.**—KLONDIKE OPERA HOUSE (Warren Tottel, manager): Cummings Stock co. presented Dr. Bill to fair business 19; pleasing performance. All the Comforts of Home 20. John Griffith 21. The Comedy Stars 24-29.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): Cummings Stock co. 9-14 opened to good business; but the week's average was light, though performances were satisfactory. In Gay New York 18. A Bachelor's Honeymoon 24.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager):

**THE KLONDIKE GOLD MINE SHOW.**

Another Tremendous Hit at Smith's Auditorium, Bridgeport, Conn.

**DAN MCCARTHY** And his excellent Company, in his popular Irish Comedy-Dramas,

**THE DEAR IRISH HOME AND CRUISEKIN LAWN.**

All Records Smashed. Even the Best Holiday Business Beaten.

The cash receipts here were far ahead of Thanksgiving, Christmas or New Year's weeks. At Saturday matinee there were 2,400 paid admissions. At the night the same tremendous business prevailed. Played to standing-room only at every performance and turned hundreds away. This is no gag. Mr. Smith's best-of-all statements will prove it.

The excellence of the show just set the whole town wild. Mr. DAN MCCARTHY, THE IRISH KING, THE IRISH EDWIN BOOTH himself once again. Read what Ed. C. Smith says: H. J. CAMPBELL, Mr. Dan McCarthy's Co. DEAR FRIEND:—Owing to the phenomenally large business done by your company at my house Jan. 20, 21, 22, I deem it my duty to write a few lines in praise of your attraction. Two better plays than The Dear Irish Home and The Cruisekin Lawn it would be hard to find. Mr. McCarthy himself was seen at his best, and every member of his company was first class. The show made the biggest hit of anything I have seen at my house, and was attested by the almost continuous laughter and applause from the immense audience. I shall be glad to book you a return date soon. Fraternally yours, Ed. C. Smith, Prop. and Mgr. Smith's Auditorium.

New bookings for season 1898-99. Managers desiring time address: H. J. CAMPBELL, Mgr., as per route, or to permanent address, 65 Woolsey St., L. I. City, N.Y.

**WANTED AT LYCEUM THEATRE, CHICAGO.**

**SENSATIONAL STARS AND PLAYS**

With good pictorial printing preferred. State lowest salary in first letter—or will play combinations of that order. Artists in Chicago please leave or send address and line of work.

**THOMAS L. GRENIER, Prop. and Mgr.**

**Still Pleasing the Southern People!**

**TENNESSEE'S - PARDNER**

**ARTHUR C. AISTON, Prop. and Mgr.**

McAndrews made a pretty Phyllis a feature of the performance was the solo dancing of Lilly Jones; the chorus was large and efficient and reflected the highest credit upon the training of Arthur H. Bell and Professor J. J. Goulet. Robert B. Mantell 24-29.

**QUEEN'S THEATRE** (Spartow and Jacobs, managers): Kate Claxton opened to good business 17 in The Two Orphans; she was supported by a well-balanced co., and the play was well staged and costumed. Con Hollow 24-29. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented Lynwood to good business; Harrington Reynolds and Florence Roberts were both excellent. T. J. McGrave gave a strong performance; Walton Townsend gave a clever sketch of the old Southern Judge, Marion Doran was a charming Guy, and Joe Dailey a most amusing Carter; a neat negro character hit was contributed by Harry Mack. Georgia Bryton and the Patterson Brothers headed an exceptionally good vaudeville bill. Pawn Ticket No. 20 24-29. ITEM: A farewell supper was given by Florence Roberts, leading lady of the Theatre Francais, to Miss Clarke and Miss Deveron on the occasion of their leaving that organization 15. Besides the members of the co. there were present a few friends, and a most enjoyable evening was spent.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): A Bachelor's Honeymoon, with John T. Sullivan in the leading role, is drawing fair houses 17-19. In Gay New York 20-22. A Southern Romance 24-29. PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. are in their seventeenth week 17-22 and are presenting Niobe to crowded houses; Helen Byron assumed the difficult role of Niobe and made a distinct hit. Forgiveness 24-29. Masey Music Hall (J. E. Buckling, manager): Mrs. Mountford lectured to a small but appreciative audience 18. Nordica 25. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Palmer Opera co. opened their second week 18 with Fra Diavolo to a good house; Minnie Jarboe is a clever little woman and made a favorable impression, and the role of the bandit hero was well presented by Frank Nelson. Pinafore, Gioia-Gioia, and The Bohemian Girl will follow for the rest of the engagement. Go-Won-Go-Mohawk 24-29. ITEM: John T. Sullivan severed his connection with A Bachelor's Honeymoon 18. Mr. Charlesworth, late of the New staff, has accepted the position of dramatic and musical critic of the Mail and Empire, lately vacated by Edwin Parkhurst. Mr. Charlesworth has for a number of years written under the nom de plume of "Touchstone," and his clever essays on the drama have met with ready approval.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowns, manager): Robert Mantell in A Secret Warrant 20. GRAND OPERA HOUSE (Joseph Frank, manager): A Trip to Countdown 17-22; good performance; Bob Cole and Billy Johnson are very funny comedians and do excellent work; packed houses nightly. Cummings Stock co. will open 24 for a short season. KING'S STAR THEATRE (Lee E. King, manager): A Gay Soiree 17-22.

**BATHON.**—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): A Bachelor's Honeymoon 14; good business; first-class performance. John Griffith, an old Hamilton boy, 15 presented Richard III, and Faust to grand business; Mr. Griffith was at his best; supporting co. good; entire satisfaction. In Gay New York 19. Dorothy (local) 20-23.

**WINNIPEG.**—NEW WINNIPEG THEATRE (C. P. Walker, manager): E. Pauline Johnson 18 to large audience. Daniel Sully in O'Brien the Contractor 31, Feb. 1. 1924-64. GRAND OPERA HOUSE (Seach and Sharpe, managers): Dark. ITEM: Manager Walker has gone to Fargo to secure the Del Conte Italian Opera co. for his circuit.

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**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scano, manager):



## DATES AHEAD.

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Newburg, N. Y., Jan. 24-29, Elizabeth, N. J., 31-Feb. 5, Paterson 7-12.  
**ALCANTARA STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.  
**ALWAYS ON TIME** (Jos. Oppenheimer, mgr.): Ash-tahula, O., Jan. 24-29.  
**AMERICAN GIRL** (Chicago, Ill., Jan. 24-29).  
**ANDREW MACK** (Rich and Harris, mgrs.): Boston, Mass., Jan. 31-Feb. 12.  
**ANNE CLARK HANSON** (J. H. Shepard, mgr.): Canandaigua, N. Y., Jan. 24-29.  
**A THOROUGH GENTLEMAN** (Billy A. Griffin's): R. M. Dear, mgr.: Smithville, Tex., Jan. 24-29, Bastrop 30, Belton 31, Waco Feb. 4.  
**AT GAY CONEY ISLAND** (Mathews and Bulger's): Detroit, Mich., 24-29, Ft. Wayne, Ind., Feb. 1, Dubuque, O., 2, Toledo 3-5, Buffalo, N. Y., 7-12.  
**AT PINEY RIDGE** (Benj. Higgins, mgr.): Decatur, Ill., Jan. 27, Peoria 28.  
**BAGGAGE CHECK** (Lawrence, Mass., Jan. 24-29).  
**BENNETT-MOULTON** (Monte Thompson, mgr.): Nor-wich, Conn., Jan. 31-Feb. 5, Holyoke, Mass., 7-12.  
**BETTE-LOVER** (Alfred Molander, mgr.): Clinton, Ia., Jan. 23-30, Fulton, Ill., 31-Feb. 2, Morrison 3-5.  
**BLACK SHEEP** (Detroit, Mich., Jan. 24-29).

**BLUE JEANS** (Edward Arlington, mgr.): Ches-ter, Pa., Jan. 24-29, York 30, Lewiston 31, Altoona 31, Johnston 29.  
**BOSTON IDEALS** (Rochester, Pa., Jan. 24-29).  
**BOY WANTED** (Eastern): W. B. McCallum, mgr.: Lancaster, Pa., Jan. 25, Lebanon 26, York 27, Ches-ter 28, Trenton 29, Providence, R. I., 31-Feb. 3.  
**BOY WANTED** (Western): Blaney's, J. M. Hyde, mgr.: Ft. Scott, Kan., Jan. 24, Sedalia, Mo., 25, Moberly 26, Hannibal 27, Quincy, Ill., 28, Jacksonville 29.  
**BREKID TIME** (Southern): Fitz and Webster, propa. and mgrs.: Lawrence, Kan., Jan. 25, Topeka 26, Manhattan 27, Junction City 28, Salina 29.  
**BREKID TIME** (Eastern): Clearfield, Pa., Jan. 25, Du Buque 26.  
**BRYAN COMEDIANS** (Manistee, Mich., Jan. 24-29).  
**BUNCH OF KEYS** (Gus Bothner, mgr.): Wapakoneta, O., Jan. 25, Sidney 26, Delaware 28, Pittsburg, Pa., 31-Feb. 2, McKeesport 3, Weston 5.

**CORSE PAYTON** (W. E. Denison, mgr.): Hart-ford, Conn., Jan. 24-29, Lowell, Mass., 31-Feb. 5, Manchester, N. H., 7-14.  
**CARRIE STANLEY BURNS** (C. B. Burns, mgr.): Al-tona, Pa., Jan. 24-29.

**CASTLE SQUARE THEATRE** (J. H. Emery, mgr.): Boston, Mass., Aug. 9, indefinite.  
**CHASE-LISTER** (Ft. Smith, Ark., Jan. 24-29, Fayetteville 31-Feb. 5).  
**CHAUNCEY OLCOTT** (Augustus Piton, mgr.): New York City, Jan. 31, indefinite.  
**CHERRY PICKERS** (Augustus Piton, mgr.): Mil-waukee, Wis., Jan. 24-29, St. Paul, Minn., 30-Feb. 5, Minneapolis 6-12.

**CHIMNEY FADDEN** (Owen Ferree, mgr.): White Plains, N. Y., Jan. 25, Norwich, Conn., 26, Paw-tucket, R. I., 27-29, New York City 31-Feb. 5.  
**CINCY PIERCE** (Lafayette, Ind., Jan. 25, Frank-fort 26, Owensboro 27, Bloomington, Ill., 28).  
**CLARA GOSWELL** (Mt. Carmel, Pa., Jan. 24-27).  
**CLAY CLARENCE** (Winchester, Ky., Jan. 24, Mt. Ster-ling 25, Danville 26, Frankfort 27, Lexington 28, Paris 29, Paducah Feb. 2, Cairo, Ill., 3, Memphis, Tenn., 4, 5).  
**COAT OF MANY COLORS** (Omaha, Neb., Jan. 24-29, Kansas City, Mo., 29-30).  
**COLUMBIAN COMEDY** (Iron Mountain, Mich., Jan. 24-29).

**COON HOLLOW** (Al Caldwell, mgr.): Montreal, P. Q., Jan. 24-29.  
**CONTENTED WOMAN** (Fred E. Wright, mgr.): New Orleans, Jan. 24-29, Feb. 5.  
**CORSA VAS TARTAN** (Frank W. Lane, mgr.): Chester, S. C., Jan. 24-29, Sumter 27-29.

**CORSE PAYTON STOCK** (David J. Ramage, mgr.): Plainfield, N. J., Jan. 24-29, Red Bank 31-Feb. 5, Harrisburg 31.

**COURTESY COURT** (Rich and Harris, mgrs.): San Francisco, Cal., Jan. 17-29, Oakland 31, San Jose Feb. 1, Sacramento 2, Fresno 3, Los Angeles 4, 5, El Paso, Tex., 8, San Antonio 10, Galveston 11, Houston 12, New Orleans, La., 13.  
**CRANE PLAYERS** (Mt. Carmel, Pa., Jan. 24-29).  
**CRAWFORD** (Terre Haute, Ind., Jan. 25, Green-castle 26, Vincennes 27, Evansville 28, Owens-boro, Ky., 29).

**CUMBERLAND** (Augustus Piton, mgr.): Boston, Mass., Jan. 17-29, Brooklyn, N. Y., 31-Feb. 5.  
**CUMMINGS STOCK** (No. 2): Ottawa, Can., Jan. 24-29, indefinite.

**CURT COMEDIANS** (Menook, Ill., Jan. 24-29).  
**DAN MCCARTHY** (Rochester, N. Y., Jan. 24-29, Pitts-burg, Pa., 27-29, Brooklyn, N. Y., 31-Feb. 5, Boston 7-12).  
**DAN SULLY** (Peoria, Ill., Jan. 27).

**DARKEST AMERICA** (John W. Vogel): Port-land, Ind., Jan. 25, New Castle 26, Union City 27, Greenville, O., 28, Piqua 29, Bellefontaine 31, Ur-bana Feb. 1, London 2, Columbus 3-5.  
**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Fond du Lac, Wis., Jan. 27, Oakbrook 28, Rockford, Ill., 29, Chicago 30-Feb. 5, Logansport, Ind., 7, Newark, O., 8, Zanesville 9, Wheeling, W. Va., 11, McKeesport, Pa., 12.

**DORRIS AND GRAND** (Minneapolis, Minn., Jan. 24-29, St. Paul 27-29).  
**EARL DOTY** (Ottawa, Ia., Jan. 24-29).

**EDWARD HARRIGAN** (W. J. Hanley, mgr.): Little Falls, N. Y., Jan. 25, Binghamton 26, Wilkes-Barre, Pa., 27-29.  
**E. H. SOTHEBY** (Dan Frohman, mgr.): Cincinnati, O., Jan. 24-29, Dayton 31, Columbus Feb. 1, Toledo 2, Detroit, Mich., 3-5, Toronto, Can., 7-9, Cleve-land, O., 10-14.

**ELDON COMEDIANS** (G. Harris Eldon, mgr.): Ko-komo, Ind., Jan. 24-29, Elwood 31-Feb. 5, ELKHART (Chicago's): Cincinnati, O., Jan. 24-29, Brooklyn 31-Feb. 5.  
**ELROY STOCK** (Edwin Elroy, mgr.): E. Liverpool, O., Jan. 24-29, Greenburg, Pa., 31-Feb. 5, Altoona 7-12.

**ELSIE DE TOURNAY** (E. G. Hinebaugh, mgr.): Anoka, Minn., Jan. 24, Milaca 25, Mora 26, More 27, Hinckley 31, Pine City Feb. 1, Rush City 2, Taylor's Falls 3, St. Croix Falls, Wis., 4, Osceola 5.  
**EMMA SARDOU** (Alliance, O., Jan. 24-29, Rochester 31-Feb. 5, Steubenville 7-9).

**EMPIRE COMEDY** (Pomeroy, Wash., Jan. 24-29).  
**EMPIRE STOCK** (Blasdel and Brown, mgrs.): Ox-ford, Mo., Jan. 24-29, Paris, Ill., 31-Feb. 5, Brazil, Ind., 7-12.  
**EMPIRE THEATRE** (Chas. Frohman, mgr.): New York City, Jan. 3, indefinite.

**E. S. WILLARD** (Cleveland, O., Jan. 21-29, St. Louis, Mo., 31-Feb. 5, Nashville, Tenn., 7-10).  
**ETHEL TUCKER** (Paterson, N. J., Jan. 24-29).  
**EVANS COMEDY** (Paterson, N. J., Jan. 24-29).

**5 BELLS** (Wm. F. Lack, mgr.): Buffalo, N. Y., Jan. 24-29.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Cedar Rapids, Ia., Jan. 24-29, Muscatine 31-Feb. 5, Ft. Madison 7-12.  
**FABIO ROMANI** (J. B. Murray, bus. mgr.): Emporia, Kan., Jan. 25, Ottawa 26, Sedalia, Mo., 27, Jefferson City 28, Louisiana 31, Canton Feb. 1, Kirksville 2, Moberly 3, Fayette 4, Booneville 5.

**FALLS AMONG THIEVES** (Boston, Mass., Jan. 24-31).  
**FANNY DAVERPORT** (Ben Stern, mgr.): New York City, Jan. 24-Feb. 5.  
**FANNY RICK** (Geo. W. Purdy, mgr.): Battle Creek, Mich., Jan. 25.

**FAST MAIL** (Lincoln J. Carter, prop.: R. G. Gupstet, mgr.): Newark, N. J., Jan. 24-29, Dover 31, Hazle-ton, Pa., Feb. 1, Mahanoy City 2, Reading 3-5, Bing-hampton, N. Y., 10-12.

**FAUST** (So. Framingham, Mass., Jan. 25, Attleboro 26, Brockport 27, New Bedford 28, River Point 29).  
**FIRST BOYS** (Frohman): Boston, Mass., Jan. 24-Feb. 5.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Ap-leton, Wis., Jan. 25, Green Bay 26, Oconto 27, Marinette 28, Oshkosh 31, Fond du Lac Feb. 1, Downsville, Mich., 2, Grand Rapids 3-4, Battle Creek 5, Lansing 1, Port Huron 8, Saginaw 9, Bay City 10, Detroit 11, 12.

**FRANKLYN S. K.** (Butte, Mont., Jan. 24-29).  
**FREDERICK WALKER** (Memphis, Tenn., Jan. 26, 27).

**GAY MATINEE GIRL** (No. 1, Edwin P. Hilton, mgr.): Walla Walla, Wash., Jan. 24, Pendleton, Ore., 25, Boise City, Idaho, 26, Pocatello 28, Ogden, U. S., Salt Lake City 31-Feb. 5, Provo, 7, Grand Junction, Col., 8, Leadville 9, 10, Salida 11, Cripple Creek 12, 13.

**GAY SOUTHERN** (Marry L. Phillips, mgr.): Troy, N. Y., Jan. 24-29.  
**GIBNEY COMEDY** (Wheeling, W. Va., Jan. 24-29).  
**GILLHOOLEY'S RECEPTION** (Coffeyville, Kan., Jan. 25, Winfield 26, Eldorado 28, Newton 29, Hutchin-son 31, Lyons Feb. 1, McPherson 2, Salina 3, Her-rington 4, Council Grove 5, Junction City 7, Clay Centre 8, Concordia 9, Superior, Neb., 10).

**GIRL I LEFT BEHIND ME** (Des Moines, Ia., Jan. 27-29).  
**GOODWIN DRAMATIC** (New Kensington, Pa., Jan. 24-29).  
**GO-WO-GO-MORAWA** (Toronto, Can., Jan. 24-29).

**GRAMHAM EARLE** (P. H. Roskam, mgr.): Parsons, Kan., Jan. 24-31.  
**GREAT DIAMOND ROBBERY** (David Peyser, mgr.): Cleveland, O., Jan. 24-29, Toledo 30-Feb. 3, Cincinnati 6.

**GREAT TRAIN ROBBERY** (Brooklyn, N. Y., Jan. 24-29).  
**GRIMES CELLAR** (Doos Jan. 26, Mackie's): Lafayette, Ind., Jan. 26, Danville, Ill., 27, Terre Haute, Ind., 29, Evansville 30, Tipton 31, Kokomo Feb. 1, Peru 2, Huntington 3, La Porte 4, Michigan City 5.  
**GUILTY MOTHER** (Jas. H. Wallick, mgr.): Newark, N. J., Jan. 24-29, Syracuse, N. Y., 31-Feb. 2, Rochester 3-5.

**HAPPY LITTLE HOME** (Geo. W. Monroe, Robert R. Monroe, mgrs.): Cincinnati, O., Jan. 24-27, Indian-apolis, Ind., 31-Feb. 2, Chicago, Ill., 6.  
**HEART OF CHICAGO** (Southern): Lincoln J. Carter, prop.: F. C. Walton, mgr.: Marion, Ind., Jan. 25, Bluffton 26, Hartford 27, Portland, O., 28, Belle-fontaine 29, Xenia 31, Washington Feb. 1, Lancaster 2, New Lexington 3, Newark 4, Zanesville 5, Cambridge 7, Bellaire 8, Sistersville, W. Va., 9, Wheeling 10-12.

**HEART OF CHICAGO** (Northern): Lincoln J. Carter, prop.: Jay Simms, mgr.: Tarrytown, N. Y., Jan. 25, Peekskill 26, Poughkeepsie 27, Danbury, Conn., 28, Kingston, N. Y., 29, Newburgh 31, Catskill Feb. 1, Hudson 2, Albany 3-5, Ann Arbor, Mich., 7, Alexan-dria, Va., 8, Fredericksburg 9, Richmond 10, Sol-diers' Home 11, Norfolk 12.

**HEART OF CHICAGO** (Western): Lincoln J. Carter, prop.: Ed W. Howard, mgr.: Manhattan, Minn., Jan. 25, St. Peter 26, Stillwater 27, Chippewa Falls, Wis., 28, Eau Claire 29, Wausau 31, Merrill Feb. 1, Rhineland 2, Iron Mountain, Mich., 3, Houghton 4, Hancock 5, Red Jacket 7, Marquette 8, Escanaba 9, Menominee 10, Marinette, Wis., 11, Green Bay 12.  
**HEART OF MARYLAND** (David Bolesco, prop.: H. C. Husted, mgr.): Albany, N. Y., Jan. 24-25, Lyon, Mass., 26, Portland, Me., 27, Boston, Mass., Jan. 31-Feb. 12.

**HEART OF THE KLONDIKE** (Davis and Keogh, mgrs.): Pittsburg, Pa., Jan. 24-31, Jersey City, N. J., Feb. 1-5.  
**HEARTSEASE** (Henry Miller): Boston, Mass., Jan. 24-29.

**HENNESSY LEROY** (F. G. Conrad, mgr.): Holyoke, N. Y., Jan. 24-29, Amsterdam 28, Gloversville 29, Oswego Feb. 3.

**HIMMELEIN IDEALS** (John Himmelein, mgr.): Easton, Pa., Jan. 24-29, Williamsport 31-Feb. 5, Wilkes-Barre, Pa., 7-12.  
**HINDS GIRL** (Chas. E. Blaney, mgr.): Rochester, N. Y., Jan. 27-29.

**HOGAN'S ALLEY** (Gilmores and Leonard: Kingston, Ont., mgrs.): So. Norwalk, Conn., Jan. 25, Bridgeport 26, Derby 27, Waterbury 28, Meriden 29.

**HOLDEN COMEDY** (Harry M. Holden, mgr.): Water-loo, Ia., Jan. 31-Feb. 5, Cedar Rapids 7-12.  
**HOT OLD TIME** (Edgar Seiden, mgr.): Baltimore, Md., Jan. 24-29.

**HOT COMEDY** (Tipton, Ind., Jan. 24-29, Alexandria 31-Feb. 5).  
**IRVING FRENCH** (Auburn, Ind., Jan. 24-29, Garrett 27-29).

**JAMES A. HERNE** (Short Acres co.; William R. Gross, mgr.): New York City, Jan. 24-29, 12.  
**JAMES J. CONNERT** (Wm. A. Brady, mgr.): Chi-cago, Ill., Jan. 16-29.

**JAMES O'NEILL** (Houston, Tex., Jan. 25, 26, Austin 27, San Antonio 28, Waco 31, Ft. Worth Feb. 1, Dallas 2, 3, Hot Springs, Ark., 4, Little Rock 5, Memphis, Tenn., 7-9).

**JAMES YOUNG** (Nashville, Tenn., Jan. 24-29, Columbia 26, Huntsville, Ala., 28).  
**JAY IN NEW YORK** (Pennsylvania, mgr.): Ot-tumwa, Ia., Jan. 28, St. Joseph, Mo., 27-29, Kansas City 30.

**JOHN DREW** (Chas. Frohman, mgr.): Philadelphia, Pa., Jan. 17-29.  
**JOHN E. DYONAK** (Homer Drake, mgr.): Marshall, Mo., Jan. 25, Paola, Kan., 26, Garnett 28, Chanute 29, Pittsburg, Kan., 31, Weir City 2, Cherokee 3.

**JOSEPH FARRELL** (Wm. T. Block, mgr.): Glencoe, Minn., Jan. 17-29, Hutchinson 31-Feb. 12.  
**JOSEPH GREENE** (Frank Harrison, mgr.): Carbon-dale, Pa., Jan. 24-29, Auburn, N. Y., 31-Feb. 5.  
**JOSEPH MURPHY** (Charles W. Daniels, mgr.): Cleve-land, O., Jan. 24-29, Detroit, Mich., 31-Feb. 5.

**JOSEPH OTT** (Chas. E. Blaney, mgr.): Hager-s-town, Md., 28, Harrisburg, Pa., 27, Tyrone 28, Al-tona 29.  
**JOSHUA SIMPKINS** (Reno, mgr.): Brook Haven, Miss., Jan. 25, Jackson 27, Canton 28.

**JULIA ARTHUR** (Arthur Lewis, mgr.): Baltimore, Md., Jan. 24-29, Cleveland, O., 31-Feb. 5.  
**JULIA MARLOWE** (Chas. B. Dillingham, mgr.): New York City, Jan. 3-29, Brooklyn, N. Y., 31-Feb. 5.

**JUNE AGNOTT** (T. C. Howard, mgr.): Gallipolis, O., Jan. 24-29, Huntington, W. Va., 31-Feb. 5.  
**KATHERINE ROBER** (G. E. Lothrop, mgr.): New Britain, Conn., Jan. 24-29, So. Norwalk 31-Feb. 5.

**KATIE EMMETT** (Peoria, Ill., Jan. 24-29, Bloom-ington 27, Clinton 28, Decatur 29, Pittsburg 31-Feb. 5, Dayton, O., 7-9, Columbus 10-12).  
**KELCEY-SHANNON** (Samuel F. Kingston, mgr.): Omaha, Neb., Jan. 25-29, Kansas City, Mo., 26-28, Springfield, Ill., 30, Decatur 31, Philadelphia, Pa., Feb. 7-10.

**KENNY PLAYERS** (H. B. Hooper, mgr.): Hoboken, N. J., Jan. 22-29, Paterson 31-Feb. 5, Stamford, Conn., 7-12.  
**KING DRAMATIC** (N. Appell and A. S. Koenig, mgrs.): Jamestown, N. Y., Jan. 24-29.

**KING-KERSHOF** (Holstein, Ia., Jan. 24-29).  
**KRAUSE STOCK** (Otto H. Krause, mgr.): New Iberia, La., Jan. 22-29.

**LAND OF THE LIVING** (Joss Butts, mgr.): Lowell, Mass., Jan. 24, 25, Manchester, N. H., 27-29, Boston, Mass., 31-Feb. 5, Brooklyn, N. Y., 7-12.  
**LARRY BROOKS** (Detroit, Mich., Jan. 24-29).  
**LAWRENCE HOLMES** (Springfield, Mo., Jan. 24-31).  
**LAWRENCE DETOURNEY** (Anoka, Minn., Jan. 24-29, Princeton 27, Milaca 28, Mora 29).

**LEWIS MORRISON** (Edwin J. Abram, mgr.): Quincy, Ill., Jan. 25, Galesburg 26, Burlington, Ia., 27, De-verport 28, Des Moines 29, Omaha, Neb., 31-Feb. 5, Lincoln 3, Grand Island 4, Cheyenne, Wyo., 5, Den-ver, Col., 6-12.

**LILLIAN TUCKER** (Chas. C. Vaught, mgr.): Durham, N. C., Jan. 24-29.  
**LITTLE LORD FAUNTLENOY** (Geo. W. Sammis, mgr.): Poughkeepsie, N. Y., Jan. 25, New Britain, Conn., 26, Norwalk 27, Waterbury 28, Yonkers, N. Y., 29.

**LOUIS JAMES** (Wagenhals and Kemper, mgrs.): New Orleans, La., Jan. 23-29, Baton Rouge 31, Natchez, Miss., Feb. 1, Jackson 2, Vicksburg 3, Shreveport, La., 4, Marshall, Tex., 5, Texarkana 7, Hot Springs, Ark., 8, Little Rock 9, Memphis, 10, 12.

**LYCEN STOCK** (Dan Frohman, mgr.): New York City, Nov. 23, indefinite.

**MCSORLEY'S TWINS** (Merritt and Davis, mgrs.): New York City, Jan. 24-29.  
**MACAULEY-PATTON** (Hart, mgr.): Stopen-ville, O., Jan. 24-29, Toronto 31-Feb. 5, Greensburg, Pa., 7-12.

**MADISON SQUARE THEATRE** (Norton, Kan., Jan. 24-29).  
**MAN FROM MEXICO** (Willie Collier: Smyth and Rice, mgrs.): Los Angeles, Cal., Jan. 24-28, River-side 29, San Bernardino 30, Fresno 29, Sacramento 31, Stockton Feb. 1, San Jose 2, Oakland 3-5, Ogden, U. S., 7, Grand Junction, Col., 8, Leadville 9, Cripple Creek 10, Pueblo 11, Colorado Springs 12.

**MARKHAM STOCK** (New York City, Jan. 31-Feb. 5).  
**MARKS BROTHERS** (Duluth, Minn., Jan. 10-Feb. 5).  
**MATTHEW ADAMS** (Chas. Frohman, mgr.): New York City, Sept. 27, indefinite.

**MAUD HILLMAN** (W. G. Snelling, mgr.): Allentown, Pa., Jan. 24-29, Pottsville 31-Feb. 5.  
**MAY DOTY** (Earl Doty, mgr.): Ottawa, Ill., Jan. 24-29.

**MCARTHUR'S MISHAPS** (Ferguson and Ryan, mgrs.): Columbus, Ind., Jan. 24-29, Indianapolis, Ind., 27-29.

**MCADDEN'S ROW OF FLATS** (Gus Hill, prop. and mgr.): St. Paul, Minn., Jan. 24-29, Minneapolis 31, Chicago, Ill., Feb. 7-14.

**MCINTYRE THE SPORT** (J. D. Flynn, mgr.): Cincin-nati, O., Jan. 24-29, Chicago, Ill., 31-Feb. 5, Milwau-kee, Wis., 7-12.  
**MCNULTY'S VISIT** (Ferguson and Emerick: Geo. A. Chenet, mgr.): Corning, N. Y., Jan. 25, Syracuse 27-29.

**MELVILLE COMEDY** (Leipzig, O., Jan. 24-29).  
**MIDNIGHT FLOOD** (Eagan and Lederer, mgrs.): Brooklyn, N. Y., Jan. 24-29.

**MILES IDEAL STOCK** (Frank Lee Miles, mgr.): Pittsburg, Pa., Jan. 24-29, Shenandoah 31.  
**MILK WHITE FLAG** (Mobile, Ala., Jan. 24, Pensa-cola, Fla., 25, Tallahassee 26, St. Augustine 28, Tampa 29, Savannah, Ga., 31, Charleston, S. C., Feb. 1, Macon, Ga., 2, Augusta 3, Atlanta 5-6, Chat-tanooga, Tenn., 7, Knoxville 8, Nashville 9, Ra-leigh, N. C., 10, Norfolk, Va., 11).

**MILLER-SIMON WALLACE** (Leathard Smith, mgrs.): Lexington, S. C., Jan. 24, Florence 25, Sumter 26, Camden 27, Charleston 28, Charleston 29.  
**MINNIE SEWARD** (Middletown, N. Y., Jan. 24-29).  
**MISS FRANCES OF YALE** (Davenport, Ia., Jan. 25, Burlington 26, Quincy, Ill., 27, Keokuk, Ia., 28, Galesburg 30, Chicago 30-Feb. 12).

**MISSOURI GIRL** (Fred Raymond, mgr.): Jackson, O., Jan. 25, McArthur 26, Concord 27, 28, Cam-bridge 31, Massillon Feb. 1, Alliance 2, 3.  
**MOJAVEKA** (Chas. Bosenta, mgr.): Montgomery, Ala., Jan. 25, Atlanta, Ga., 26, 27, Savannah 28, Macon 29, Chattanooga, Tenn., 31, Knoxville Feb. 1, Roanoke, Va., 2, Norfolk 3, Richmond 4, 5, New York City 7-12.

**MRS. AND MRS. ROBERT WAYNE** (Sandusky, O., Jan. 24-29).  
**MRS. FIKKE CHAS. E. Power, mgrs.): Philadel-phia, Pa., Jan. 10-29.**

**MURRAY AND MACK** (Joe W. Spears, mgr.): Kansas City, Mo., Jan. 24-29, Chillicothe, O., 31, Pana, Ill., Feb. 1, Mattoon 2, Ottawa 3, LaPorte, Ind., 4, Adrian, Mich., 5, Detroit 6-12.

**MURRAY COMEDY** (Mayville, Ky., Jan. 24-29, Ports-mouth, O., 31-Feb. 5, London 7-12).  
**MURPHY, TERRY** (Lincoln, Neb., Jan. 25, Nebraska City 26, Falls City 27, Atchison, Kan., 28, St. Joseph, Mo., 29, Leavenworth, Kan., 30).

**MY BOYS** (Richards and Canfield): Webster, Mass., Jan. 25, Putnam Corner 26, Meriden, Conn., 27, Winsted 28, Hartford 29, Worcester, Mass., 31-Feb. 5, Putnam 1, Williamsburg, New Haven 10-12.  
**MY FRIEND FROM INDIA** (Walter Perkins): Ames-bury, Mass., Jan. 25, Portsmouth, N. H., 26, Mar-blehead, Mass., 27, Gloucester 28, Woonsocket, R. I., 29, Fall River, Mass., 31.

**MYSTERY OF MR. BUGLE** (Alfred Bradley, mgr.): Boston, Mass., Jan. 24-Feb. 5.  
**N. C. GORDIN** (Geo. J. Appleton, mgr.): Chicago, Ill., Jan. 10-Feb. 12.

**NEILL STOCK** (No. 1): Columbus, O., indefinite.  
**NEILL STOCK** (No. 2): Cincinnati, O., indefinite.  
**NELLIE IRVING** (Catskill, N. Y., Jan. 24-29).

**NELLIE MCHEENEY** (Los Angeles, Cal., Jan. 27-29).  
**NEVER AGAIN** (No. 1): Washington, D. C., Jan. 24-29, New York City (Fulton, N. Y., 28, Hills, mgr.): Ken-ton, O., Jan. 24-29, Piqua 31-Feb. 5.

**NIGHT AT THE CIRCUS** (M. E. Rice, mgr.): Jeno-boro, Ark., Jan. 26, Memphis, Tenn., 27-29.  
**NORTHERN LIGHTS** (Wm. Calder, mgr.): New York City, Jan. 24-29, Middletown, Conn., Feb. 3.

**OLD FARMER HOPKINS** (Ocala, Fla., Jan. 25).  
**OLD BACKSLOT FARM** (Fulton, N. Y., Jan. 27, Mexico 28, Pulaski 29, Watertown 31, Antwerp Feb. 1, Nor-wod 2, Putnam 3, Canton 4, Gouverneur 5).  
**OLIVER BYRON, MR. AND MRS. J. H. Alliger, mgrs.): Chicago, Ill., Jan. 24-29.**

**ON THE SUWANNEE RIVER** (Toledo, O., Jan. 27-29).  
**OTIS SKINNER** (Joseph Buckley, mgr.): Baltimore, Md., Jan. 24-29, Washington, D. C., 31-Feb. 5.

**PATENT APPLIED FOR** (Elmer E. Vance, mgr.): Ocala, N. Y., Jan. 24-29, Oswego 27, Wood-port 28, Geneva 29, Auburn 30, Rochester 31-Feb. 5, Danville 7, Corning 8, Hornellsville 9, Wellsville 10, Jamestown 11, Oil City, Pa., 12.

**PACIFIC MAIL** (Pittsburg, Pa., Jan. 3, Feb. 5, Philadelphia 7-9).  
**PAYTON COMEDY CO.** (Isaac Payton: Pliny Rutledge, mgr.): Burlington, Kan., Jan. 24, 25, Girard 26, Pittsburg 27-29.

**PAY TRAIN** (Chas. Halford, mgr.): Marathon, N. Y., Jan. 24, Canastota 25, Hamilton 26, Little Falls 27, Newark, N. J., Feb. 7-12.  
**PEARSON STOCK** (A. Y. Pearson, mgr.): St. Joseph, Mo., Jan. 24-29.

**PELLE** (Florence, S. C., Jan. 25, Wino-boro 26, Camden 27).  
**PRISONER OF ZENDA** (Dan Frohman, mgr.): San An-tonio, Tex., Jan. 24, 25, Galveston 26, 27, Houston 28, 29, New Orleans, La., 30-Feb. 5, Mobile, Ala., 7,



**FRENCH MAID:** New York city Sept. 27—Indefinite.  
**GIRL FROM PARIS** (Boston co.; E. E. Rice, mgr.): Montreal, Can., Jan. 29-Feb. 5. Philadelphia, N. Y., Burlington, Vt., 8, 9, St. Johnsbury 10, Portland, Me., 11, 12.  
**GIRL FROM PARIS:** San Francisco, Cal., Jan. 24-Feb. 12.  
**GRAND OPERA:** Spokane, Wash., Jan. 24-29.  
**HARLOW SUPERBA** (Edwin Warner, mgr.): Brooklyn, N. Y., Jan. 17-29. Waterbury, Conn., 31-Feb. 1. Newburgh, N. Y., 5, Binghamton 4, 5, Schenectady 7, Albany 8, Rochester 10-12.  
**HIGHWAYMAN:** New York city Dec. 13—Indefinite.  
**IN GAY NEW YORK:** Philadelphia, Pa., Jan. 24-Feb. 5.  
**JACK AND THE BEANSTALK:** Newark, N. J., Jan. 24-29.  
**LILLIPUTIAN:** (Columbia Bros., mgrs.): Louisville, Ky., Jan. 24-29. Columbus, O., 27-29. Indianapolis, Ind., 31-Feb. 2. Dayton, O., 3-5. Cincinnati 6-12.  
**MISS PHILADELPHIA** (Junius Howe, mgr.): Chicago, Ill., Jan. 16-29. Kansas City, Mo., 30-Feb. 5.  
**ONE ROUND OF PLEASURE:** St. Louis, Mo., Jan. 24-29.  
**PALMER COX'S BROWNIES** (Leon Mayer, mgr.): Aspen, Col., Jan. 25. Cripple Creek 26, 27, Pueblo 28. Colorado Springs 29. Lincoln, Neb., 31.  
**PALMER OPERA:** Guelph, Can., Jan. 24-29.  
**PHILHARMONIC CONCERT** (Robt. J. Biehl, mgr.): Oak Harbor, O., Jan. 26, Clyde 27.  
**SCHALICH, MEER:** St. Joseph, Mo., Jan. 25. Lawrence, Kan., 26. Kansas City, Mo., 27. Topeka, Kan., 28. Leavenworth 29. Quincy, Ill., 31. Keokuk, Ia., Feb. 1. Burlington 2. Cedar Rapids 4. Davenport 5. La Crosse, Wis., 7. Winona 8. Minneapolis, Minn., 10. Detroit, Mich., 11.  
**SOUSA BAND** (E. E. Reynolds, mgr.): Reading, Pa., Jan. 25. Altoona 26. Youngstown, O., 27. Canton 28. Marion 29. Columbus 30. Middletown 31. Cincinnati Feb. 1. Indianapolis, Ind., 2. Marion 3. Chicago, Ill., 4, 5. St. Louis, Mo., 6. Springfield, Ill., 7. Bloomington 8. Peoria 9. Galesburg 10. Aurora 11. Ottawa 12.  
**TELEPHONE GIRL** (Lederer & Co., mgrs.): New York city Dec. 27—Indefinite.  
**THE GEMINI** (Donnelly and Girard; Frank Calder, mgr.): Minneapolis, Minn., Jan. 23-29. St. Paul 27-29. Madison, Wis., Feb. 2. Milwaukee 3-5. Joliet, Ill., 7. South Bend, Ind., 8. Kalamazoo, Mich., 9. Grand Rapids 10. Ft. Wayne, Ind., 12.  
**THE GRISHA** (Daly): New Haven, Conn., Jan. 25-29. Brooklyn, N. Y., 27-29.  
**TWELVE TEMPTATIONS** (Chas. H. Yale, mgr.): Newark, N. J., Jan. 25. Zanesville 26. Marietta 27. Parkersburg, W. Va., 28. Clarksburg 29. Cumberland, Md., 31. Harrisburg, Pa., Feb. 2. Reading 3. Allentown 4. Trenton, N. J., 5. Philadelphia, Pa., 7-12.  
**WATTE COMIC OPERA** (F. G. Harrison, mgr.): Wilmington, Del., Jan. 24-29. Easton, Pa., 31-Feb. 5. Trenton, N. J., 7-12.  
**WANG** (Richmond, Va., Jan. 24).  
**WEDDING DAY:** Buffalo, N. Y., Jan. 27-29.  
**WHITNEY OPERA:** Boston, Mass., Jan. 24-31.  
**WILDER KATIE** (W. H. Paulwood, mgr.): Augusta, Ga., Jan. 24-31. Wilmington, N. C., Feb. 1-7.  
**WILDER OPERA** (Maud Daniel, mgr.): Troy, N. Y., Jan. 17-29.

## VARIETY.

**ANI'S MONARCHS** (No. 1: Harry Hill, prop. and mgr.; Hartford, Conn., Jan. 24-25. Waterbury 26. New Haven 27-29. Philadelphia, Pa., 31-Feb. 12.  
**ALLEN MAY NOVELTY:** Ft. Plain, N. Y., Jan. 25. Iliou 26. Johnstown 27. Gloversville 28. Mechanicsville 29. Troy 31-Feb. 5.  
**AT. BEVERLY:** Philadelphia, Pa., Jan. 24-29.  
**AMERICAN BEAUTIES BURLESQUE** (Bryant and Watson, props.; C. G. Ball, mgr.): Boston, Mass., Jan. 24-29.  
**ANI'S MONARCHS** (No. 2: Harry Hill, prop. and mgr.): New York city, Jan. 24-29. Philadelphia, Pa., 31-Feb. 5. Baltimore, Md., 7-12.  
**ANNA HALL:** Brooklyn, N. Y., Jan. 24-29. Boston, Mass., 31-Feb. 5.  
**BIG SENSATION** (Flynn and Sheridan, props.): Providence, R. I., Jan. 24-29. Boston, Mass., 31-Feb. 5.  
**BLACK CROOK BURLESQUE:** Philadelphia, Pa., Jan. 17-29.  
**BLACK PATTI'S TROUBADOURS** (Voicel and Nolan, mgrs.): Seattle, Wash., Jan. 24. Tacoma 26. Portland, Ore., 27. Salem 31. Roseburg, Cal., Feb. 1. Travel 2. Red Bluff 3. Marysville 4. Sacramento 5. San Francisco 7-9.  
**BOHEMIAN BURLESQUE** (Louis Robie, mgr.): New York city Jan. 24-29. Philadelphia, Pa., 31-Feb. 12.  
**BON TON BURLESQUE:** Fall River, Mass., Jan. 24-29.  
**BROADWAY BURLESQUE:** Cincinnati, O., Jan. 24-29.  
**CASINO OPERATIC BURLESQUE:** Grand Rapids, Mich., Jan. 24-29. Indianapolis, Ind., 27-29.  
**CITY CLUB** (Mingo's): Washington, D. C., Jan. 24-29. Pittsburgh, Pa., 31-Feb. 5.  
**CITY SPORTS:** Montreal, Can., Jan. 24-29. Manchester, N. H., 31-Feb. 2. Lawrence, Mass., 3.  
**PAY FOSTER** (Harold Cox, mgr.): Jersey City, N. J., Jan. 24-29.  
**GAIRTY THEATRE** (Harry Clifford, mgr.): Chicago, Ill., Jan. 23-29.  
**GAY GIRLS OF GOTHAM:** Cleveland, O., Jan. 24-29.  
**GAY MASQUERADERS** (Gus Hill, prop.; Robert Manchester, mgr.): Baltimore, Md., Jan. 24-29. Washington, D. C., 31-Feb. 5. Wheeling, W. Va., 7-12.  
**GUS HILL WORLD OF NOVELTIES:** St. Louis, Mo., Jan. 23-29. Cleveland, O., 31-Feb. 5. Detroit, Mich., 7-12.  
**HOPKINS TRANS-OCEANIC** (Eastern): New York city Jan. 24-Feb. 5.  
**HOPKINS TRANS-OCEANIC** (Western): Milwaukee, Wis., Jan. 24-29.  
**HYDE COMEDIANS:** Philadelphia, Pa., Jan. 24-29. Washington, D. C., 31-Feb. 5.  
**IRWIN BROS:** Detroit, Mich., Jan. 24-29.  
**KICKERBUCKERS:** Philadelphia, Pa., Jan. 24-29.  
**LANG BURLESQUE:** Grand Rapids, Mich., Jan. 24-29.  
**LONDON BELLES** (Rose Sydel; J. H. Barnes, mgr.): Rochester, N. Y., Jan. 24-29.  
**MARSHALL W. CLARK:** Paterson, N. J., Jan. 24-29.  
**MAY SHAW:** Lynn, Mass., Jan. 24-29.  
**MERRY MAIDENS BURLESQUE** (Maurice Jacobs, mgr.): Albany, N. Y., Jan. 24-29. Brooklyn, N. Y., 31-Feb. 5. Philadelphia, Pa., 7-12.  
**MERRY WIDOWS BURLESQUE** (Mizart's): Butte, Mont., Jan. 24-29.  
**MOULIE ROTHE:** Chicago, Ill., Jan. 24-29.  
**NIGHT OWLS:** Reading, Pa., Jan. 24-29.  
**OCTOPODS** (John W. Isham, mgr.): Pittsburgh, Pa., Jan. 24-29. Johnstown 27. Altoona 28. Lancaster 29. Jersey City, N. J., 31-Feb. 1.

**ORIENTAL AMERICAN CO.** (Jno. W. Isham, mgr.): Northwick, Eng., Jan. 24-29. Backup 31-Feb. 1.  
**ORIENTAL BURLESQUE:** Troy, N. Y., Jan. 24-29.  
**PARISIAN BELLES** (May Shaw; Brockton, Mass., Jan. 17-19. Lawrence 20-22. Lynn 24-25.  
**PARISIAN WIDOWS:** Brooklyn, N. Y., Jan. 24-29.  
**PERUCHI-BELDEN:** Easton, Ga., Jan. 24-29. Milledgeville 31-Feb. 5. Anderson, S. C., 7-12.  
**RENTZ - SANTLEY** (Abe Leavitt, mgr.): New York city Jan. 24-29.  
**RICE AND BARTON EXTRAVAGANZA:** Louisville, Ky., Jan. 24-29. Chicago, Ill., 30-Feb. 5. Indianapolis, Ind., 7-9. Terre Haute 10. Paris, Ill., 11. Springfield 12.  
**RICK COMEDIANS:** Haverhill, Mass., Jan. 24-29. Manchester 31-Feb. 5.  
**ROSE HILL** (Rice and Barton, mgrs.): Buffalo, N. Y., Jan. 24-29. Binghamton 31-Feb. 2. Saratoga, N. Y., 3.  
**ROSSOW MIDGETS:** Pittsburgh, Pa., Jan. 24-29. Columbus, O., 31-Feb. 2. Dayton, O., 3-5. Cincinnati 6-12.  
**RUSSELL BROS:** Chicago, Ill., Jan. 24-29.  
**SAN DEVERE:** Newark, N. J., Jan. 24-29.  
**SOUTH BEFORE THE WIND:** Denver, Col., Jan. 24-29.  
**SOUTHERN CAFE WALK AND SPECIALTY CO.** (John Graham, mgr.): Fall River, Mass., Jan. 24-25. Bristol, R. I., 26. Newport 27. Marlborough, Mass., 28-29.  
**STEVE BRODIE** (Gus Hill, prop.; C. W. Williams, mgr.): New York city Jan. 24-29. Brooklyn, 31-Feb. 5. Jersey City, N. J., 7-12.  
**TWENTIETH CENTURY MAIDS:** St. Louis, Mo., Jan. 24-29.  
**VANITY FAIR** (Gus Hill, prop.; Fred J. Huber, mgr.): Indianapolis, Ind., Jan. 24-29. St. Louis, Mo., 31-Feb. 5. Chicago, Ill., 7-12.  
**VAUDEVILLE CLUB** (Weber and Fields): St. Louis, Mo., Jan. 24-29.  
**VISTA TILLEY:** New York city Jan. 24-29.

## MINSTRELS.

**AL. G. FIELD MINSTRELS** (Colored; W. A. Junker, mgr.): Aurora, Ill., Jan. 25. Joliet 26. LaSalle 27. Alton, Ill., 28. St. Johnsbury 10, Portland, Me., 11, 12.  
**DUMONT MINSTRELS** (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—Indefinite.  
**GEORGE OPERATIC COLORED MINSTRELS** (T. J. Culligan, mgr.): New Whatcom, Wash., Jan. 23-29. Seattle 30-Feb. 5.  
**GORTON MINSTRELS** (C. H. Larkin, mgr.): Tampa, Fla., Jan. 25. Ocala 26. Gainesville 27. Thomasville, Ga., 28. Tallahassee, Fla., 29.  
**HI HENRY:** Peckskill, N. Y., Jan. 23. Sing Sing 24. Leon W. WASHBURN MINSTRELS (J. M. Wall, mgr.): Brockton, Mass., Jan. 24, 25. Fall River, 26, 29. Taunton 31, Feb. 1.  
**MAHARA:** San Diego, Cal., Jan. 25. Pasadena 26. Santa Barbara 27. Bakersfield 28. Fresno 29. San Jose 31.  
**PRIMROSE AND WEST (Eastern):** Newark, N. J., Jan. 24-29.  
**PRIMROSE AND WEST (Western):** Savannah, Ga., Jan. 24-29.  
**RICHARDS AND PRINGLE** (W. A. Rusco, mgr.): Terrell, Tex., Jan. 31. Decatur 1, Bowie 2. Vernon 3. Wichita Falls 4. Gainesville 5. Ardmore, I. T. 7. Purcell 8. Oklahoma City, Ok., 9. Shawnee 10. Guthrie 11. Perry 12.  
**WASHBURN MINSTRELS:** Brockton, Mass., Jan. 24, 25. Newport, R. I., 26, 27. Fall River, Mass., 28, 29.  
**MINSTRELS.**  
**A. E. CARPENTER:** Washington, D. C., Jan. 10-29.  
**CANADIAN JUBILEE SINGERS:** Athol, Mass., Jan. 25. Baldwinsville 26. Wincendon 27. Cambridge 28. Watertown 29-31. Everett 31.  
**CLARA SCHUMANN LADIES' ORCHESTRA:** Bluffton, Ind., Jan. 31. Delphos, O., Feb. 1. Paulding 2. Tecumseh, Mich., 3. Pinckney 4. Byron 5. Ada, O., 7. Lima 8. Xenia 10. Springfield 11. Chillicothe 12.  
**ELI PERKINS:** Northampton, Mass., Jan. 25. Houlton, Me., 27. Alpena, Mich., 31. Bad Axe Feb. 1. Charlotte 2. Superior, Wis., 4. Bancroft, Ia., 5. Flint (Hypnotists) W. M. Savage, mgr.: Council Bluffs, Ia., Jan. 24-29.  
**HENRY E. DIXEY** (Edward L. Bloom, mgr.): Minneapolis, Minn., Jan. 24-31.  
**KELLAR (Dudley McAdow, mgr.):** Fredonia, N. Y., Jan. 25. Lockport 26. Rochester 27-29. Syracuse 31. Feb. 1. Oswego 2. Watertown 3. Ogdensburg 4. Little Falls 5.  
**MARSHALL P. WILDER:** Adrian, Mich., Jan. 26. Aurora, Ill., 28. Eldorado Feb. 2. Chicago 4. Decatur 5. Evansville, Ind., 10.  
**MAY ALLEN:** Ft. Plain, N. Y., Jan. 25. Iliou 26. Johnstown 27. Gloversville 28. Mechanicsville 29. Nashville 30. Trenton, Mo., Jan. 25.  
**NASHVILLE STUDENTS:** Trenton, Mo., Jan. 25.  
**ROBERT G. INGRAM:** (C. P. Farrell, mgr.): Atlanta, Ga., Jan. 25. Savannah 27. New Orleans, La., 30. Houston, Tex., Feb. 2. Galveston 3. San Antonio 4. Waco 5. Ft. Worth 7. Dallas 8. Denison 10. Paris 11.  
**THE HERMANS:** Huntington, O., Jan. 25. Charleston 26.  
**THE LEES** (Hypnotists; Thos. F. Adkin, mgr.): Jacksonville, Fla., Jan. 24-29. Thomasville, Ga., 31-Feb. 5. Americus 7-12.  
**THE SAGES** (A. B. McDole, mgr.): Middletown, Conn., Jan. 24-29. Chelsea, Mass., 31-Feb. 5. River Point, R. I., 7-13.  
**WESTLAKE'S CARNIVAL:** Bluefield, Va., Jan. 24-29.

## OBITUARY.

**Samuel Coniers Du Bois** died on Jan. 17, at Philadelphia, Pa., where he was born in 1834. From occupying position of callboy in the old Walnut Street Theatre, he arose until, in the early fifties, he became manager of the Pittsburgh Theatre. He returned to Philadelphia to act in Mrs. Garrison's Stock company at the Walnut, retiring temporarily in 1870. He reappeared at various times with Edwin Booth, John McCullough, and Frederick Warde, and managed, during the season of 1891-92, the Richmond, Va., Academy of Music. Mr. Du Bois was a man of scholarly attainments, of wide culture, and of unusual executive powers. As historian, as novelist, as manager and as actor he was highly esteemed in his native city and elsewhere.  
**Thomas F. Kerrigan**, the well-known Irish piper died at his residence, 316 West Forty-second Street, New York, on Jan. 21. Mr. Kerrigan came to this country thirty-five years ago and formed a partnership with a man named Conway. They toured the United States for a number of seasons, playing at the vaudeville houses. Twenty years ago he retired and opened a resort known as "The Pleasant Hour," where he entertained his patrons with selections from the Church of the Holy Cross.  
**Mrs. Mary Cowden-Clarke**, who died at Genoa, Italy, on Jan. 13, aged eighty-eight years, had won international fame as a Shakespearean scholar. Besides her great "Shakespearean Concordance," she had published "The Girlhood of Shakespeare's Heroines," "Shakespeare Proverbs," "The Shakespeare Key," "Nine Shakespeare Studies of Woman," "Ten Essays on Shakespeare's Individuality in His Characters," and many other works upon the writings of the Bard of Avon, as well as upon modern literature and romantic subjects.  
**James Johnson** ("Jimmy"), advertising agent of the City Opera House, Wooster, Ohio, died on Jan. 21, of pneumonia. Although only twenty years of age, he had been in the advertising business for ten years, and was widely known to agents and managers.  
**Joseph M. Ohmsis** died in this city on Jan. 21. He was honorary president of the Beethoven Mannerchor, and a leading member of the Beethoven, Arion, Liederkreis, and New York Mannerchor societies. He was born at Ober-Erlenbach in 1824.  
**Lewis Doering**, professor of music and director of the Euterpe and Fidelio singing societies, died at Brooklyn, N. Y., on Jan. 22, of apoplexy. He was born at Munich in 1841, and came to America in 1880.  
**Charles French**, father of the French Sisters, Minnie and Helen (Mrs. Charles E. Evans and Mrs. William Hovey), died on Jan. 17, at his home in this city, aged forty-nine years.  
**Charles Patt**, formerly a well-known actor-manager, died suddenly on Jan. 15 at Providence, R. I. He was the father of Lillian Lancaster, of Lancaster and Collins, a vaudeville team.  
**William H. O'Rourke**, brother of Eugene O'Rourke, died in this city on Jan. 21, of pneumonia, aged twenty-five years.  
**Mrs. Kate Forsythe**, mother of Kate Forsythe, the actress, died last week at London, England.

## Born.

**CURRAN**—A daughter to Mr. and Mrs. Edward Curran, at Sherman, Texas, on Dec. 28.

## Married.

**BAGULEY-ARMOUR**—Charles Baguley and Lorraine Armour, at Nashville, Tenn.  
**HACKETT-MANNING**—James K. Hackett and Mary Manning, at New York city, on May 2, 1897.  
**PFEIFFER-KASKALL**—On Jan. 20, 1898, at Newport News, Va., by Rev. J. F. Ribble, Lemuel Pfeiffer of Baltimore, Md., to Rosina Kate Kaskall, of Philadelphia, Pa.  
**SARBOROUGH-PAINE**—Harry Scarborough and Julie Wyde Paine, at New York city, on Dec. 23.

## Died.

**DOERING**—Lewis Doering, at Brooklyn, N. Y., on Jan. 22, aged 54 years, of apoplexy.  
**DUBOIS**—Samuel Coniers Du Bois, at Philadelphia, Pa., on Jan. 17, aged 64 years.  
**FRENCH**—Charles French, at New York city, on Jan. 17, aged 49 years.  
**JOHNSON**—James Johnson, at Wooster, Ohio, on Jan. 21, aged 21 years, of pneumonia.  
**KERRIGAN**—At New York city, on Jan. 21, Thomas F. Kerrigan, aged 59.  
**NICOLINI**—Ernest Nicolini, at Pau, France, on Jan. 18, aged 64 years.  
**OHMSIS**—Joseph M. Ohmsis, at New York city, on Jan. 21, aged 74 years.  
**O'Rourke**—William H. O'Rourke, at New York city, on Jan. 21, of pneumonia, aged 25 years.  
**PATT**—At Providence, R. I., on Jan. 15, Charles Patt.  
**PARDON**—Charles T. Pardon, at New York city, on Jan. 22.

## LETTER LIST.

## WOMEN.

Alington, Lily  
 Ashton, Margaret  
 Arnold, Nellie  
 Abbott, Jessie P.  
 Atkinson, Nance  
 Armstrong, Kate  
 Brown, Marie  
 Blinn, Holbrook  
 Bonnell, Deane  
 Burton, Gertrude  
 Bandera, Julia  
 Braham, Rose  
 Brink, Georgia  
 Burd, Octavia  
 Beaudet, Rose  
 Blake, Winfield  
 Brase, Mrs. E. H.  
 Bassett, Mrs.  
 Russell Holmes, Mrs.  
 Bretton, Evelyn  
 Bessie, Jessie  
 Burnett, Nana  
 Bernhardt, Jessie  
 Bernhardt, Judith  
 Bernhardt, Lillian O.  
 Booth, Laura  
 Beacy Children  
 Bogue, Maurice  
 Burt, Mae  
 Bryson, Georgia  
 Blauvelt, Lillian  
 Bole, M. H.  
 Riggar, Laura  
 Bailey, Cora  
 Bouton, Mabel  
 Cavanah, Madam  
 Comstock, Nellie  
 Cutting, Minnie S.  
 Cleveland, Camille  
 Curtis, Julia S.  
 Case, Laura A.  
 Craddock, Nannie  
 Brase, Mrs. E. H.  
 Cook, M. C.  
 Clark, Stella  
 Clinton, Irene M.  
 Clay, Celia  
 Chapman, Mrs. Edwin  
 Corlette, Helen  
 Coombs, Jane  
 Caldwell, Julia  
 Church, Minnie  
 Cleveland, Teddie  
 DeTreville, Mrs.  
 Dunbar, Ella  
 Donnelly, Gertrude  
 Emmett, Minnie  
 English, Jane  
 Elliott, Florence  
 Ernest, Vally  
 Egan, Mrs. Louis  
 Everett, Edith  
 Fillmore, Nellie  
 Farrington, Adele  
 Fisher, Mrs. Clara  
 Fosdy, Margaret  
 Fisher, Florence  
 Fitzpatrick, Mrs.  
 Fletcher, Stephen  
 Florence, W. J.  
 Farnum, Alice  
 Gray, Stella  
 Gilman, Lottie  
 Gail, Ellen  
 Ganss, Fay  
 Gilman, Carlotta  
 Granger, Joseph  
 Gassman, Josephine  
 Girard, George  
 George, Grace  
 Graves, Pauline  
 Garth, Elizabeth  
 Gayler, Grace  
 Gilbert, Naud E.  
 Hibbard, Irene  
 Hendry, Ada  
 Hillier, Grace  
 Harger, Leontine  
 Henderson, Josie  
 Eshelman, Grace  
 Hoffman, Sophie  
 Holmes, Mrs.  
 Hays, Olla  
 Harvey, Ella M.  
 Hart, Albert  
 Heck, Mrs. Louise  
 Hart, Mrs. D. B.  
 Hope, Beryl  
 Hall, Jessie Mae  
 Howard, E. K.  
 Harrington, Helen  
 Humphrey, Pearl  
 Harlow, Lou M.  
 Johnson, George  
 Johnson, Abby  
 Johnson, Bertha  
 Jarreau, Verona  
 Jentich, Lillian  
 Janvier, Emma  
 Joyce, Laura  
 Jarrett, Berrie  
 Johnson, Nannie  
 Knott, Adeline  
 Kimball, Corinne  
 Eshelman, Grace  
 Kinsley, Maud A.  
 Kelly, Mary  
 King, Tess  
 Kuykendall, Alice  
 Kempton, Miss D.  
 Kendall, Edith D.  
 Corlette, Helen  
 Kopp, Nanna  
 Kemble, Lillian  
 Knowles, Mabel  
 Kingston, Margaret  
 Le Roy, Marie  
 Lewis, Jennie  
 Lyman, Esther  
 Lindroth, Nellie  
 Lavere, Mary  
 Leving, Bessie  
 Leving, Charlotte  
 LeRoy, Florence  
 Le, Bessie  
 Lennon, Jane  
 Leighton, Rose  
 Lewis, Jeffery  
 Lawrence, Vernon  
 Leavelle, Florence  
 Lee, Phoebe  
 Lawrence, Kittle  
 Lawrence, Minnie  
 Morrissey, Mrs. J. W.  
 Mayfield, F.  
 Moore, Gladie  
 Moore, Lizzie  
 McGinty, Grace  
 Morris, Etta  
 Mitchell, Kittle  
 Murray, May W.  
 Norton, Ada  
 Mauser, E. R.  
 McSwaney, Mr.  
 Martin, A. W.  
 McQuaid, J. H.  
 McCormick, J. J.  
 Moore, Geo.  
 Moore, Geo.  
 Mack, Chas.  
 Miller, A. W.  
 Marston, G. W.  
 Murphy, Wm. T.  
 Naylor, Frank  
 Neagle, H. J.  
 Nelson, Mrs. J.  
 Nelson, Harry  
 Norcross, Frank  
 Neville, G. W.  
 O'Brien, J. W.  
 O'Leary, Jimmie  
 Olin, C. E.  
 Piper, T.  
 Palmer, A. W.  
 Penick, Chas.  
 Peckham, F. W.  
 Porter, Albert  
 Perry, Frederick  
 Park, Wm.  
 Pratt, Wm.  
 Phillips, W. F.  
 Quinn, O. C.  
 Quinn, O. C.  
 Robinson, C. H.  
 Robinson, A. G.  
 Russell, J. W.  
 Raymond, Maurice  
 Reed, H. E.  
 Robinson, Wm.  
 Roland, H. E.  
 Rogers, F. W.  
 Rudolph, W. H.  
 Roberts, J. W.  
 Robson, Andrew  
 Rostell, E.  
 Reck, S. A.  
 Robinson, W. A.  
 Raikin, McKee  
 Seesholtz, Thos.  
 Small, Frank  
 Swift, Mahen  
 Sarge, T. H.  
 Spencer, Willard  
 Slasher, John  
 Sullivan, John T.  
 Schmieding, H. H.  
 Scott, Fanny R.  
 Shaw, J. R.  
 Smith, F. H.  
 Seely, Dr.  
 Jacobson, H. J.  
 Sobrino, Carlos  
 Sholor, Chas. A.  
 Sholor, Wm. H.  
 Sackett, E. L.  
 Struck, Rudolph  
 Scott, C. J.  
 Kinney, M. L.  
 Spangler, E. G.  
 Sangar, E. B.  
 Santandeli  
 Sumner, T. S.  
 Sumner, John R.  
 Sheehan, Dan  
 Seale, Osborne  
 Smith, Percy  
 St. George, John  
 Stevens, Elyan  
 Selang, A. C.  
 Saphore, J. L.  
 Silverstine, Joe  
 Sturges, J.  
 Long, W. H.  
 Leland, Rolt E.  
 Long, Jno.  
 Leon, Girard  
 Lander, Leo  
 Lynch, Geo. W.  
 Lane, Leo  
 Locher, H. G.  
 Lay, C. A.  
 Lockhart, Geo.  
 Masley, Chas.  
 Mortisey, James W.  
 Mooley, T. H.  
 McWade, John E.  
 Meyer, H. J.  
 Hayer, Adolph  
 Edwards, W. F.  
 Edwinstone, Geo. M.  
 Edson, Geo. R.  
 Edwards, W. H.  
 Emmet, J. K.  
 Ench, M. E.  
 Eisler, M. C.  
 Everett, Paul  
 Everett, Mr.  
 Fitzpatrick, Stephen  
 Foreman, Edw.  
 Field, N. J.  
 Foote, Wm.  
 Franklin, Gus  
 Plak, R. W.  
 Ferguson, C. A.  
 Fox, Imro  
 French, Frank  
 Ferguson, Alex  
 Frankan, Jos.  
 Freeman, Maurice  
 Fleming, Clarence  
 Flida, Hanson  
 French, R. E.  
 Fraser, A. G.

## NEW YORK THEATRES.

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**EDWIN KNOWLES**.....Manager  
**FANNY DAVENPORT**  
 Supported by MELBOURNE MACDOWELL and a powerful company, presenting Savoy's plays.  
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 Shakespeare's Merriest Comedy.  
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 AND  
**MISS ADA REHAN**  
 As VIOLA.  
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 Next week—THE COUNTRY GIRL.

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 COR. 41st STREET  
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 Management ANDREW A. MCCORMICK.  
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**CHAS. E. EVANS, Prop.** W. D. MANN, Mnggr.  
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**THE FRENCH MAID**  
 Book by Basil Hood. Music by Walter Slaughter.  
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**UNION SQUARE THEATRE**  
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**J. AUGUST FRYER**.....Resident Manager  
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**CONTINUOUS PERFORMANCE.**  
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## TELEGRAPHIC NEWS

## CHICAGO.

Mansfield, Herne, Goodwin, Hopper and Other Attractions—Hall's Chat.

(Special to The Mirror.)

CHICAGO, Jan. 24.

The advent of two such artists as Richard Mansfield and James A. Herne is liable to create a flutter, theatrically, in any city, especially if that city already has Nat Goodwin "in its midst," along with that king of fun in comic opera, De Wolf Hopper, with Two Little Vagabonds "on the side," and Julia Stuart upholding the banner of the legitimate, to say nothing of Corbett. And that is our situation this week. Mansfield, Goodwin, Hopper, Herne, Stuart, and Corbett can appeal to all theatrical tastes. Mr. Mansfield may take exceptions to my linking his name with that of Mr. Corbett, but he must bear in mind the remark of the late Edwin Booth, made at the Players' Club, when he learned that Mr. Corbett had defeated Mr. Sullivan. "Thank God," he exclaimed, "the championship remains in the profession."

Richard Mansfield, the greatest actor of the day, had a splendid welcome at the Grand Opera House to-night, when he opened his annual engagement in The Devil's Disciple, his new play by Bernard Shaw. Dillon, his advance man, wrote me last week that The Devil's Disciple was coming to Chicago, and he sent his regards to W. T. Stead. In Dick Dudgeon, the talented artist has a part "built for him," and he made a great success. It is likely that during his long engagement here he will produce an entirely new play and give us his successful old repertoire. Meantime the Grand will be filled to its capacity.

In the police court the other day I was confronted by a colored man charged with larceny. It is not an unusual charge up my way, by any means, but the details bore the stamp of novelty. He was charged with stealing the white letters from the front window of a female barber shop. There's a plot for Lincoln J. Carter!

Nat Goodwin and Maxine Elliott have beaten Mr. Sothern and Miss Harned as a joint matinee attraction, and an American Citizen beat the Hooley prize matinee record last Saturday week by several dollars. Mrs. Ryley's play fills the house at every performance, although the wonderful Nat is primarily responsible. It will run through this week and then we will have a genuine "first night," as Nathan Hale will have its first production on any stage Jan. 21. Clyde Fitch, the author, is here to rehearse it until it is fairly launched.

The Forty Club's annual ladies' dinner takes place to-morrow night at the Wellington. Those who will be present as club guests are Mr. and Mrs. Wilton Lockaye, Mr. and Mrs. Charles H. Hoyt, Mr. and Mrs. Frederick Ward and Miss Ward, A. M. Palmer, Clyde Fitch, Mr. and Mrs. De Wolf Hopper, Nat C. Goodwin, Miss Maxine Elliott, and Miss Gertrude Elliott.

The law of supply and demand in the play-writing line has hampered Will Lockaye. No actor has a firmer hold here in Chicago than he has, but, unfortunately, he lacks a suitable play. In A Royal Secret he made a personal success, but the play would not do. The public does not want David Garrick, well as he plays the titular role, and his Mother is a delightful bit, but too light to carry a star. So William has wisely decided to wait until the author finds his play, and he closed Saturday night at the Grand, and will go to New York this week. When he gets the right play they cannot stop him.

De Wolf Hopper opened in El Capitan before a big house at the Columbia last night. De Bang's Military Band is an added feature, and the grand chorus of "The Stars and Stripes Forever" is worth going miles to hear. Hopper is always a favorite here.

"Funch" Wheeler has gone to Grand Rapids. He likes the unequalled sea bathing at that resort, and claims it is superior to that of Evansville, Ind.

The Sporting Duchess had two fine weeks at McVicker's, where that old favorite, James A. Herne, was cordially welcomed to night in his great play, Shore Acres. His daughter, Julie A. Herne, does very well in the leading role. Mr. Herne, by the way, has nearly completed a dramatization of Helen M. Gardner's novel, An Unofficial Patriot.

Eve Bredig, of the Chicago press, the author of several bright little plays, was warmly welcomed home from a European trip the other night by the Press League, of which she is the president.

Our old friend, Joseph Murphy, had a fine week at the Schiller, where he presented Shaun Rhea the first three nights. Thursday night he revived The Kerry Gow—and the next day it snowed. Yesterday afternoon The Two Little Vagabonds succeeded him, for the present week, and next Sunday jolly Fanny Rice comes with At the French Ball.

Joseph Cawthorne, Elvia Crox Seabrooke, and others of the Miss Philadelphia company had a good week at the Schiller, and were succeeded last night by Julia Stuart in East Lynne. Later in the week she will give Leah and Camille. Star and company were well received last evening.

Mr. and Mrs. Oliver Byron have a repertoire of melodramas now, and at the Academy of Music yesterday afternoon they opened in The Plunger. It will be followed by The Ups and Downs of Life and The Turn of the Tide.

James J. Corbett, who had a great big week at the Academy in The Naval Cadet, followed Darkest Russia at the Alhambra yesterday. Mr. Corbett is now rehearsing his new play at the Schiller, and the rehearsals are being personally directed by the author, Henry Guy Carlton.

Under the Polar Star follows The Cherry Pickers at the Lincoln this week, and over at the Bijou The American Girl succeeds Down in Dixie.

I wish that the management of the outlying theatres here would send me the casts of their plays. It would save me occasional embarrassment. I met Ralph Delmore on the street the other day, and asked if he was passing through. "No," he replied bitterly. "I am here with Daniel Bandman." I knew that Bandman had not acted for years and I learned that Ralph was out at the Lincoln with The Cherry Pickers. But how am I to know? I industriously circulated the report that he was here with The Cherry Pickers, and later in the week it came back to me with a twist. Some one said he was here with "the Cherry Sisters."

The Charity Ball is being presented by the stock company at Hopkins this week. Next week the Rogers Brothers do their specialty there, as One Round of Pleasure. "rests" for seven days after St. Louis.

Frank Moynihan saw in THE MIRROR that Feb. 12 was a legal holiday, and he asked me

why. I told him it was Lincoln's Birthday. "Well," he said, "I knew that The Heart of Chicago had made as big a hit as The Tornado, but I didn't think they would celebrate Carter's birthday yet awhile."

There was a big celebration of the Chinese New Year here last week. Regards to John E. Ince. William G. Beach please write.

"Biff" Hall.

## BOSTON.

A Night of Novelties—New and Old Bills—Hub Happenings.

(Special to The Mirror.)

BOSTON, Jan. 24.

"It was hard work trying to decide where to go in Boston to-night, for there were two novelties, which ran neck and neck for popular favor—the third hat in the race for approval of the Chinese plays, with The First Born ahead so far as Boston is concerned, and the first production of a new comic opera by the Whitney Comic Opera company."

In my letter last week I told of the surprise occasioned by the announcement that The First Born was to be given in Boston at the Castle Square a week ahead of the long advertised date of The Cat and the Chubb. This is the first real novelty that the Castle Square forces have tackled, as all their other plays have been given here before by other companies, but this was a first night indeed, and the theatre was packed as never before. Francis Powers had been on for two weeks rehearsing the stock company, and May Buckley was able, on account of the postponement of John Drew's production of One Summer's Day in other cities, to take her original part. The piece made an unquestioned sensation here and a big week is certain. This is the full cast:

Loey Tsing	May Buckley
Cho Pow	Lizzie Morgan
Chan Lee	Rose Morrison
Doctor Fong Len	J. L. Seelye
Man Low Yek	John B. Walker
Chan Wang	William Humphrey
Hop Kee	Horace Lewis
Chum Woe	Charles Mackay
Kwa Kee	William Charles Mason
Duck Low	N. H. Fowler
Sum Chow	John J. Geary
A Chinese Ragpicker	David De Wolf
A Provision Dealer	Fong Gai
Chan Toy	Ada Rose or James Kelley
Way Gai	Tony Cummings

Sweethearts was given before the play by John Gilmour, Lindsay Morrison, Lillian Lawrence and Mary Sanders, the strongest quartette possible at the Castle Square for the piece.

Down at the Park was the other novelty of the night, the first production here of A Normandy Wedding, an adaptation from the French by J. Cheever Goodwin, William Furest furnishing the music. The theatre was packed to wish success to the Whitney Opera company, which is unusually strong, including Richard F. Carroll, Leonard Walker, Louis Delange and A. L. Holbrook, Ole Norman, William Redstone, J. J. New, A. W. Walker and Albert Widmer, Evelyn Gordon, Ida Mülle, Mabel Bouton, Adele Barker, Fannie Briscoe, Lenor Harris, Mabel Collins, and Marion Harland.

The scene of the opera is laid in Normandy about fifty years ago, the first act showing the dwelling and courtyard adjoining it of Papa Pappastraza, a supposedly wealthy cider merchant. The second act is laid in the street of a Normandy village, and the third shows a quaint, old-fashioned Normandy interior.

Papa Pappastraza, the principal comedy character of the opera, is believed to be a very wealthy man, while in reality he has been relying on a fortunate marriage for his only daughter, which marriage is supposed to have taken place just prior to the rise of the curtain on the first act to help him through his difficulties, and enable him to silence the clamoring tradesmen. During the wedding breakfast which occurs in act first he sends a note to his son-in-law by one of the bridesmaids, who then and there delivers one from his son-in-law to him, each acquainting the other with the fact that his supposed millions have no real existence. At this juncture a wandering nephew returns with the will of a pirate uncle from Borneo, and a fortune to bestow upon the already married young lady, provided she accepts this nephew as her husband, and also provided the nephew accepts her as a wife. But should either party refuse the other, these millions are to go to charity. The next two acts are spent in endeavoring to unmarry the already married daughter, or to have her hand refused by the custodian of the millions, and everything is ended happily.

The adaptation has been felicitously made. Richard F. Carroll is genuinely funny, and Ida Mülle, a prime Boston favorite, who has not been here for three years, made a success to rival that of Yum Yum in the original Boston season of The Mikado.

Thomas W. Keene at the Grand Opera House this week is initiating the patrons of that house into the mysteries of tragedy. Years ago Robert Downing played his engagements there, but it remained for Mr. Keene to present a whole week of the best plays. Louis XI. was the play to-night, and the way it was received promises well for the week, which will be devoted to Richelieu, Richard III, Othello, Julius Caesar, and The Merchant of Venice.

The Mysterious Mr. Bugle is the medium by which the Tremont returns to the drama after more than a month of comic opera, and the success which Mrs. Ryley's other farces had had here was responsible for the great house to-night. Joseph Holland is a prime favorite here and the whole cast was of unusual strength.

Fallen Among Thieves, at the Columbia, had no reference to the men at the box-office. The melodrama is just the sort that the Columbia clientele likes so well, and another big week is sure to reward the production, which is far above the average in setting and acting. The high dive is a big hit, and I am wondering what Tom Henry will spring on the papers before the week is over.

Humanity serves to break up the stay of the stock at the Bowdoin Square. This is the first combination to play there for some time, and it is the house in which the melodrama was acted for the first time in America. Of course, those who saw the original production miss Joseph Grismer and Phoebe Davies, but the production to night was satisfactory in every way.

Cumberland '61, at the Museum, introduces many Boston favorites. John Keller is seen to special advantage in this play, and Amelia Summerville is one of the hits of the piece. I was about to say one of the big hits, but then I recalled the advertisement of the Amelia Summerville Obesity Case in THE MIRROR, and admitted the adjective. Marie Shottwell now claims Boston as her home and she cannot begin to accept the social attractions that are offered here.

Henry Miller's last week at the Hollis Street will give Boston the last opportunities to see Heartsease, as he has begun the rehearsals of a new play called The Master, which will be given

its production in New York in the course of two or three weeks. There has been a tremendous sale for the opening of the engagement of The Heart of Maryland, which will be a deserved testimonial to Charles J. Rich, the assistant manager of the theatre.

This is the last week of The Bride Elect at the Boston. Anna Held and The Cat and the Chubb will follow, to be succeeded by Lillian Russell, Della Fox, and Jefferson d'Angelle in The Wedding Day.

The Boy Detective is the drama at the Grand this week.

The announcement that Adelaide Mason, the daughter of Marion Manola, had been engaged to marry Charles Dana Barrows, of Portland, Maine, occasioned much surprise among the Boston friends of Mr. Barrows, who was one of the best known Dartmouth men of recent years, and this city is full of them. Mr. Barrows' brother, Malcolm, is teaching in Melrose, one of the suburbs of Boston, and made a great hit as the subterfuge of the Cadet Theatricals last year. He is a nephew of Thomas B. Reed.

There was a sensation in Boston last week when it was learned that Edward A. Knight, confidential clerk and manager of the loan establishment of Dr. John F. Canning, who succeeded the late John Stetson, had disappeared with diamonds valued at about \$50,000. Knight was trusted implicitly. On Sunday he went to the office and telephoned to the burglar alarm office whose electrical apparatus is connected with the safe, telling the man in charge to throw off the switch, as he was going to work in the place. Knight's voice was recognized and the switch was thrown back, and therefore there was no excitement, as would naturally have been caused by the ringing of the burglar alarm. Exactly twenty-one minutes later the gong in their establishment rang, showing that the safe had again been closed.

It took nearly a day to get the safe open the next day, and Dr. Canning would like to get a glimpse of his elusive manager. The property missing is what is known as "unredeemed pledges," but among them are the famous Dixey diamonds, which were the drawing card of Adonis, in the days when the fame of the play was at its height. Among these is a ring worth \$1,000; a medallion with its chain valued at \$3,000, and some other trinkets which would bring at least another \$1,000. Henry Dixey decked himself with these in the prosperous days, but they were pawned to John Stetson so long ago that the interest due on them now amounts to almost \$3,000.

A ruby, on which John Stetson advanced \$1,500, is missing, and a \$2,000 pair of earrings. Search has been made everywhere, but Knight is nowhere to be found.

Charlotte Hunt, who was a child actress here six years ago, will take a prominent part in Hoodman Blind, when the Bowdoin Square stock company put it on next week.

Charles Drew has been added to the cast of The Bride Elect, playing the prime minister with excellent effect.

At the last meeting of the Playgoers' Club, Mrs. Agnes Booth-Schofield was the guest of honor at the reception, and several others playing in town were present, including Lillian Carlsmith, Christie MacDonald, John E. Kelder, Louise Galloway, William Cullington, Eleanor Merron, Rachel Noah and Eliote Ennaking.

It looks as if Manager Atkinson proposed to gratify the public demand for comic opera at popular prices, which has been unsatisfied since the departure of the warblers from the Castle Square.

He has organized a company which will appear in the new Bates Hall Auditorium next week, opening with Said Pasha, which will be followed by many other standard comic operas. The company have a chorus of thirty and the principals are Carrie Roma, Lizzie Gonzalez, Mamie Emmett, Mattie Reeves, J. C. Taylor, Frank French, Robert Kane, John E. Young, Tom Whyte, and James Donnelly, and Carl von Wager will be the musical director.

Cecil Moffit, the child actress, only joined Thomas W. Keene's company a fortnight ago, but she has made an unquestioned hit.

Von Prittwitz Palm is designing the illusions for Lillian Burkhardt's fairy play, The Lady of the Rowan Tree, which will be produced at Keith's early in the Spring.

Ida Mülle has secured the rights to a number of Lotta's plays, and will star in them next season.

JAY BENTON.

## PHILADELPHIA.

Offerings for the Week—Mrs. Fiske's Continued Success—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Jan. 24.

The brilliant three weeks' engagement of Mrs. Fiske in Tess of the D'Urbervilles at the Park will close on Saturday evening, after having achieved a success worthy of the star's genius and talents. The following from the Public Ledger, the most conservative of Philadelphia dailies, deserves reproduction: "Each character is clean cut as a cameo, and all are admirably acted. But above all, the Tess of Mrs. Fiske shines conspicuous. Mrs. Fiske is undoubtedly one of the greatest actresses of the present day. She possesses in the highest degree those rare gifts of simplicity and naturalness of manner. Everything she says and does is said and done as if there was not another soul within a hundred miles to see or hear her. Her simplicity is the perfection of art. But simplicity and a natural manner do not complete the catalogue of her gifts; she has a voice which is soft and low, yet always audible, a most agreeable and intellectual face, great grace of movement, and a certain feminine witchery of manner that reminds one of Duse and Ellen Terry at their best." The attraction that follows Jan. 31 is Primrose and West's Minstrels.

John Drew in A Marriage of Convenience is in his second and last week at the Broad Street to medium patronage. The Bride Elect next week.

The Chestnut Street Theatre continues with Secret Service in its third week, and will be followed Feb. 7 by Herbert Kelcey and Effie Shannon in A Coat of Many Colors.

Denman Thompson has done well at the Chestnut Street Opera House with The Old Homestead, especially in the upper galleries, and his second and last week promises equal returns. The Circus Girl comes here Jan. 31 for two weeks, to be followed by The Ballet Girl.

The Auditorium is crowded to-night to welcome Hyde's Comedians, which stands high in favor as an old and tried combination, presenting every season a first-class array of refined and noted features. Prominent in the bill are Helene Mora, with her songs, a great card; McIntyre and Heath, Williams and Walker, Charles R. Sweet, Canfield and Carleton, the De Kock Troupe, the Randalls, and Lafayette. Next week Baroness Blanc's Vaudeville combination. Feb. 7 Twelve Temptations.

Madeline, or the Magic Kiss, by the Castle Square Opera company at the Grand Opera House, is being exquisitely rendered this even-

ing, surrounded by spectacular mountings and with a large chorus and an excellent cast. Hilda Hollins as Madeline was well received, and proved a good acquisition to the company. Thomas H. Perse as the Baron; William G. Stewart as Frederic; Jessie Fairbairn, Oscar Girard, Gertrude Quinlan, Frank Woolley, and Nedda Morrison had prominent roles. Business as usual was large. For week of Jan. 31 Lucia, with Signor Del Pucella. To follow, Ermeline, with Pauline Hall in her original role.

In Gay New York returned to-night to the Walnut Street. Charles Coghlan in The Royal Box Feb. 7.

Carmen, with Valerie Bergere in the title-role, Edward Bell as Don Jose, with the superb stock company aiding in giving a most perfect rendition of this popular play, attracted a crowded audience to-night at the Girard Avenue Theatre. New scenery and splendid bright costumes add realism to the production. In rehearsal for coming week, Monte Cristo.

The Sporting Duchess opened to-night at the National. Next week The Woman in Black.

Feb. 7 The Electrician.

Al. G. Field's Minstrels are at the People's this week, and will be followed by Kelly and Mason in Who is Who Jan. 31.

Dumont's Minstrels have struck a genuine boom with their latest burlesques at the Eleventh Street Opera House. Toss of Darbyville, Devere's Marionettes, Get on at the Junction, and amusing specialty acts are the features.

The Banker's Daughter at Forcupough's is a splendid attraction at this house, well mounted, perfect in every detail, and cast with the noted members of this large and talented organization headed by George Leacock and Carrie Radcliffe, and attracting crowded houses and received with much enthusiasm. Mrs. John A. Forcupough has managed the theatre with much discrimination, and this season the attractions have equaled those at many of the high priced theatres, being rewarded by large patronage. For the coming week Othello, with George Leacock and James Carden alternating as Othello and Iago.

The Twenty-seventh Annual Benefit of the Philadelphia Lodge, B. P. O. Elks, takes place at Chestnut Street Opera House afternoon of Jan. 27. The opening address will be by Governor Daniel H. Hastings. Members of the Secret Service and Castle Square Opera companies, Amy Lee, Helene Mora, Williams and Walker, McIntyre and Heath, Eddie Foy, Hughey Dougherty, Dumont's Minstrels, Al. Homestead Quartette, Hayes and Lytton, Juvenile Minstrel Troupe, Field's Minstrels, Al. Reeves, Manning and Prevost, Smith and Chapman, Crocandos Brothers, Kennedy and Hayes, Smith and Cook, George Evans, the Martinetti's, Jennie Merrell, and the combined orchestras of the theatres, under the baton of Professor L. F. Johns, of the Auditorium, will participate in the entertainment.

Some of our theatrical managers are anxiously awaiting the report to be returned regarding the condition of their houses now being made by the Building Inspectors and Fire Marshal, and when completed, the necessary improvements and suggestions will be submitted to the Mayor, with orders to carry same into execution.

The Choral Society of Philadelphia, organized this year, will give on Feb. 1, at the Academy of Music, Handel's Messiah, under direction of Professor William S. Thunder, with David Bishop, Agnes Thomson, Kate C. McGuckin, and Nicholas Dooty as the soloists.

The Standard Theatre has a good programme this week, dramatic stock company in Wages of Sin, vaudeville acts by Walter Le Roy and Florence Clayton, Sharp and Platt, Conway and Leland, Eddie Moore, Flo Stanley, vocalist and character dancer, and little Anna Laughlin. The change to continuous performance is a great success, the standard prices being 10, 15, and 25 cents.

S. FERNBERGER.

## WASHINGTON.

Mlle. Rhea—Thomas E. Shea at the Grand—Notes of the Theatres.

(Special to The Mirror.)

WASHINGTON, Jan. 24.

Mlle. Rhea in The Empress of the French opened her engagement to-night at the Columbia Theatre to a distinguished and fashionable audience. The star received a warm welcome. The part gave her every opportunity for the exhibition of her talents. William Harris as Napoleon gives a strong and lifelike portraiture. The excellent supporting company includes Frederick Vroom, Walter Lennox, Fred C. Hoey, E. C. Gillespie, Robert Whittier, James Dunn, Lauren Lee, J. L. Mason, Jane Lennox, Mignon Fulton, Rachel Crothers, Ellen Fulton, and Catherine Sheridan. At the Thursday matinee a special performance of Camille will be given. Next week A Paris Model will have a first production here.

Hoyt and McKee's Comedy company in A Stranger in New York opened to good business at the Lafayette Square Opera House. The farce was seen here for the first time. Harry Conner as the Stranger, Sadie Martinot's Southern Widow, and Harry Gilfilli's remarkably clever impersonation of Baron Sands, an octogenarian rouser, made important hits. George A. Beane, Arthur Pace, Lloyd Wilson, William F. Ryan, Margaret Fitzgerald, and the Angeles Sisters appear to excellent advantage. John Drew will follow.

Thomas E. Shea, under the management of George A. Brennan, in The Man-o-War's Man, opened to the capacity of the Grand Opera House. The audience numbered many Congressmen, Government officials, and others interested in naval affairs and the present Cuban question. Mr. Shea's acting was excellent. Star, play and strong support met with pronounced favor. The clever character work of the actor and picturesque mounting of the drama were applauded. Thursday night Mr. Shea will give his strong performance of the dual role of Dr. Jekyll and Mr. Hyde. Hyde's Comedians and Helene Mora come next.

Never Again, with E. M. Holland, Hugo Toland, Samuel Reed, George Marion, James Kearney, Charles Eldridge, Joseph McKeever, Grace Kimball, Maggie Holloway Fisher, Marie Derickson, and Anita Rothe, is this week's attraction at the New National Theatre. Otis Skinner in Prince Randolph will follow.

Gaiety Manhattan, a combination of extravaganza, burlesque, and comic opera, full of melody, bright things in dance, plenty of novelty, a lot of pretty girls, attractive costumes, and a talented interpreting company, comprising Richard Gorman, Eleanor Falk, Thomas Keirnan, Alta De Korman, Gus Pixley, Jennie Lewis, Matt Alexander, and Dave Talbot, opened to a big attendance at the Academy of Music, scoring heavily. Next week Shannon of the Sixth.

Representative Bartholdt, of Missouri, introduced a bill in Congress Friday that prohibits any enlisted man in the army or navy, whether non-commissioned officer, musician, or private, from leaving his post to participate in any civil performance where it interferes with the regu-



lar engagements and employment of local civilians. The bill grows out of agitation over the Marine Band tour.

Mrs. Frances Hodgson Burnett gave a theatre party at the National Wednesday night. Four boxes were occupied by her guests, who after the performance of *A Lady of Quality* were entertained at supper by the distinguished authoress. Mrs. Burnett intends sailing for Europe next Saturday.

Managers Luckett and Dwyer, of the Columbia Theatre, are being congratulated on every side on the independent policy they intend to pursue in the management and direction of their house in the future.

Tom Jefferson, manager of Joseph Jefferson, stopped off here for a day while on his way to the Jefferson plantation, at New Iberia, La., where he will remain until the Spring season opens in March.

Frank L. Goodwin, Rhea's manager, accompanied by Business-Manager Daniel Finn, has been in the city for a week past attending to the preliminaries of Mlle. Rhea's Washington engagement.

Elsie Lower, the clever little Washington dancer, has joined William Barry's company in *The Rising Generation*. Miss Lower was with the company last season.

Rev. D. J. Stafford's lecture on Hamlet drew a big audience to the Columbia Theatre Sunday night.

JOHN T. WARD

## CINCINNATI.

Current Offerings—Summer Opera—Receivers for Zoo—Gossip.

(Special to The Mirror.)

CINCINNATI, JAN. 24.

No actor who comes to Cincinnati is a greater social favorite than E. H. Sothern. At the Grand to-night Mr. Sothern, with Virginia Harned as leading lady, scored a hit in *The Adventure of Lady Ursula*. Wednesday matinee and Saturday evening Lord Chumley will be given. Sol Smith Russell in repertoire is underlined.

The Neill Stock company is continuing its heavy business at the Pike this week, where *The Wife* is the bill. The matinee houses are thronged with ladies. No pains are spared by the management to make the productions adequate in every way, and especially as regards costumes and scenic requirements.

George W. Monroe, well known as the unctuous Aunt Bridget, began a big engagement at the Walnut Sunday afternoon in *A Happy Little Home*. In the cast were Fred Peters, Joseph Nathan, Dawn Leroy, Edwin, Annie Lloyd, Laura Bennett, and others. The singing and dancing were above the ordinary.

The Electrician opened at Heuck's to two running houses yesterday. The play is replete with realistic mechanical effects. Florence Stone, the leading lady, is a former Cincinnati girl.

Brady's stock company at the Star, headed by Willis Granger and Selma Herman, produced yesterday *Master and Man*, the powerful English melodrama, and will continue the current week.

McGinty the Sport, with Joe Flynn as the star, is at the Fountain Square. It contains many novel and pleasing specialties, and will have a good share of the local business.

Souza's peerless band will give its annual concert at Music Hall, Feb. 1.

Avery's Museum has a varied programme, consisting of John Richards and Pauline Parker in a sketch, *The Rain Makers*; Brumage and Clark in *Wearry Willie* and *The Twentieth Century Girl*; and John Foster, Tom Williams, and James Flynn in *Sixth Street Bill*.

Colonel Billy Thompson, the manager of the Boston Lyric Opera company, has made arrangements to play his company at Chester Park during the summer season. J. K. Murray, W. H. Clark, Clara Lane, and all the old favorites who were so successful in August and September last, will be seen again.

The Zoological Gardens are now in the hands of receivers, who were appointed by the court upon the application of the directors. The gardens have been in a bad way financially for a long time, and this action has been taken in anticipation of a similar movement on the part of creditors. The receivers will continue to run the Zoo on the same lines as in the past pending the settlement of the difficulties. The public regret has been widespread.

WILLIAM SANFORD.

## BALTIMORE.

*A Lady of Quality* Pleases—At Other Houses—Local Gossip.

(Special to The Mirror.)

BALTIMORE, JAN. 24.

A large audience greeted Julia Arthur when she presented this evening at Ford's *A Lady of Quality*. The reputation achieved by her in New York in the character of *Clorinda Wildairs* had preceded her here, and a great deal was expected of her. Miss Arthur fully sustained and justified the favorable criticism she has so far received. The company affording support to the star is in all respects good, including Edwin Arden, Scott Inghis, George Woodward, Robert McWade, Joseph Allen, Lawrence Miller, Florence Connon, Ethel Knight Mollison, and Mary Bingham. Next week, Ward and Vokes in *The Governors*.

At the Academy of Music Otis Skinner, supported by Mand Durbin, Frederick Mosley, and a competent company, presented *Prince Rudolph*. The production is well mounted and appropriately costumed, and should enjoy a week of good business. It will be followed by *The Old Homestead*.

To-night the Lyceum Theatre stock company began its seventeenth week of its existence, which, by the way, has been one continued and undiluted success, by presenting to the patrons of the Lyceum Augustin Daly's delightful comedy, *A Night Off*. The work of the company in this last play is fully up to the high standard of the season. In the role of Nipper, Jennie Kennark gives us a charming creation, entirely free from any attempt at imitation, and, as the broken down histrionic genius, Marcus Brutus Snap, Scott Cooper again demonstrates what a really capital actor he is. The character of Justin Babbitt, made famous by the late James Lewis, was entrusted to John Craven, who handled it with excellent taste and judgment. John Flood and William Harcourt were both cast in congenial roles. Sweet Lavender is underlined for next week.

The *Woman in Black* drew a large audience to the Auditorium, where it was produced by one of Jacob Litt's companies in a very satisfactory manner. Blaney's *A Hired Girl* will follow.

The Rays in *A Hot Old Time* is the attraction at the Auditorium, where they had a good opening this afternoon. The specialties are all very good and the entertainment is bright and dashing.

Innes' Band and the Garland Orchestra will

join in a grand concert at the Music Hall Feb. 1.

The stock company at the Lyceum has been doing an enormous business. It was feared that Mr. Mansfield coming in for a week might turn the drift of popular patronage, but the proof shows that this fear was unfounded, as last week, on the return of the stock company, business was larger than at any time during the season. By this it must be understood that more people were turned away for the capacity of the house has been tested time and again during the season.

Harry Conner scored a genuine hit last week in *A Stranger in New York*. He was entertained by the Catholic Club at a smoker given in his honor.

Business-Manager Tunis F. Dean, who recently had a severe attack of illness, is gradually growing stronger.

HAROLD RUTLEDGE.

## ST. LOUIS.

At the Theatres—Columbia Soon to Open—Items of Interest.

(Special to The Mirror.)

ST. LOUIS, JAN. 24.

Last night a large audience saw the opening performance of Hoyt's latest success, *A Stranger in New York*, at the Century. It was beautifully produced, and the musical numbers of unusual excellence. Otis Harlan and Anna Boyd were the central figures.

One Round of Pleasure was seen at the Olympic last night.

Harry Morris' Twentieth Century Maids are playing a return engagement at the Standard this week, opening to an immense audience yesterday afternoon. It is an entertaining show, with good burlesques and olio.

Hopkins' splendidly equipped stock company presented *The Banker's Daughter* twice yesterday to crowded houses. The living pictures were new. The vaudeville was headed by the Northern Troupe.

Uncle Tom's Cabin was presented at the Imperial twice yesterday, and the production was put on in unusually good style. A big cake walk was introduced, and was an immense success.

Marie Wainwright was seen at Havlin's yesterday in *Shall We Forgive Her*. It was most admirably acted and staged, and two big audiences enjoyed it.

Professor Caraway and his sister, Virginia, known as the American Mahatmas, gave a most interesting performance at the Fourteenth Street last night. As a mind reader, Mr. Caraway is a marvel, and his exhibition of hypnotism is almost perfect and very entertaining. A big audience saw the opening performance.

The owners of the New Columbia have been rushing their house to completion. They now think they will be able to open the season about the middle of February.

J. E. Clifford, a well-known newspaper man, formerly with the *Chronicle* and *Post-Dispatch*, is now the business manager for Professor Caraway. He has been doing some very bright and telling work.

"Bud" Mantz's benefit last Monday night at the Olympic brought that popular treasurer a pocket full of dollars.

Charles P. Salisbury, the manager of the New Columbia, is in the city, having arrived last Thursday, to complete the final arrangements for the opening.

Alexander Spencer arrived last Saturday to assume the musical direction of *A Stranger in New York* at the Century.

W. C. HOWLAND.

## A SUCCESSFUL CINCINNATI THEATRE.

D. H. Hunt, manager of the Pike Opera House, Cincinnati, is spending a few days in town. He has abandoned vaudeville at the Pike, and is playing the Neill Stock company, which is now in its fifth week there, to very large business.

"The plays are mounted more elaborately at the Pike than in any of the stock theatres I have visited," said Mr. Hunt yesterday. "The stock companies throughout the country are nearly all very successful and are drawing the best class of patrons. I have recently visited the companies at Baltimore, Philadelphia, Brooklyn, and Boston, and in each case I found them prospering."

"My purpose in coming East this time is to arrange for next season's productions at the Pike. There is no truth in the inspired rumors that we are to give up our lease of that house, or that opposition theatres are going to close us up. The Pike is one of the best paying theatres in the West, and it has naturally aroused the envy of less successful competitors."

"Vaudeville in Cincinnati was only a fad with the better class of people; therefore I changed to the stock system the moment vaudeville began to wane. I consider the Neill Stock company one of the strongest organizations of the kind in the country outside of New York. The Cincinnati newspapers give us the credit of presenting better performances and productions than two-thirds of the traveling companies that visit our city."

"We have just spent \$11,000 in refitting and renovating the house, and I think we have one of the handsomest and most comfortable theatres in the West."

"We occasionally present a strong special attraction, having tried that experiment most successfully. For later in the present season, I have booked such attractions as Francis Wilson, Madame Modjeska, and Anna Held. I have made it a rule never to present a high priced attraction that is not worth the price charged, and in this way I have secured the confidence of the public to a greater extent perhaps than could have been done in any other way. This was notably demonstrated in the recent engagement at the Pike of Mrs. Fiske, when she drew over \$8,100—that being the largest week's receipts any company has had in Cincinnati in years."

## MARDI GRAS, NEW ORLEANS.

As usual, great preparations are being made for the Mardi Gras festivities in the Crescent City. The occasion attracts people from all parts of the United States. The Southern Railway as usual for the occasion, sells tickets at one fare for the round trip. Tickets on sale Feb. 16 to 21 inclusive, good to return until March 2nd. The time between New York and New Orleans is 39 hours. Double daily service. Vestibule Limited leaves New York daily at 4:30 P.M. Operated solid New York to New Orleans, with Dining and Pullman Drawing Room Sleeping Car and first-class coach. The United States Fast Mail leaves New York 12:05 o'clock night, with through Pullman Drawing Room Sleeping Cars, New York to New Orleans. For full particulars, call on or address Alex. S. Thwait, Eastern Passenger Agent, 271 Broadway, New York.

## THE DEATH OF CHARLES T. PARLOE.

Charles T. Parsloe, after a lingering illness, died of apoplexy last Saturday afternoon, at his residence, 308 West Twenty-sixth Street, New York city, where the funeral took place yesterday morning at 11 o'clock, under the auspices of the Actors' Fund of America, of which organization Mr. Parsloe had been a member for a number of years. The Episcopal burial service was read by the Rev. Mr. Brodnax, and many handsome floral pieces were contributed by friends of Mr. Parsloe, who was very popular with members of the theatrical profession.

Besides Mrs. Parsloe and other members of the family, the funeral was attended by Louis Aldrich, Frank G. Cotter, Harry Bradley, John Mathews, J. J. Spies, Sheridan Corby, Lester Gurney, Myron Leffingwell, Frank Hawley, James Vincent, Constance Hamlin, John Jennings, Peter Reynolds, Miss Kraus, Miss Vincent, Mrs. Barnes, Frank Stark, Adolph Bernard, and Gil Robinson. The interment was in the Actors' Fund plot in Evergreens Cemetery. Mr. Parsloe was married on April 24, 1864, to Hattie A. Elliott, who retired from the stage after her marriage. His son, Charles H. Parsloe, is about twenty-eight years old.

Mr. Parsloe was born in New York city Oct. 1, 1836. His father, Charles T. Parsloe, was an English actor who came to this country about 1829, and was well known on the New York stage. He afterward opened the first regular dramatic agency in New York.

The younger Parsloe commenced his career as callboy at Burton's Chambers Street Theatre in 1850. A few years afterward he was entrusted with small parts, newboys, half grown boys, and so forth. The season of 1856-57 he was a regular member of Burton's New Theatre. The following two seasons he was engaged by William Stuart and Dion Boucicault for Wallack's old theatre in lower Broadway, remaining there until Lester Wallack opened his new house (now the Star). Colonel T. A. Brown says that while at the old theatre young Parsloe became identified with character bits, comic dancing, pantomime, etc., and was quite a favorite with his audiences. At the new "Wallack's" he firmly established his reputation as a character actor. He afterward made a pronounced hit as Dick, the circus boy, in T. B. De Walden's comedy of Sam, in which Frank Chautau played the title-role. He had served a short apprenticeship with a traveling circus, and was quite proficient in acrobatic tumbling and circus antics in general. He made another hit as Bob the Newsboy in *The Streets of New York*, when Frank Mayo played the part of Badger.

In 1875 he played the part of Nym in George Rignold's revival of Henry V. at Booth's Theatre. The year following he was cast for a Chinese character part in *The Two Men of Sandy Bar*, which was written by Bret Harte for Stuart Robson. The play was a failure, but Mr. Parsloe made a strong impression. It was universally acknowledged that he had copied with singular accuracy the personal appearance, the effeminate voice, the peculiar gait, and the pigeon English of the "Heathen Chinese" of the Pacific Slope. His hit in *The Two Men of Sandy Bar* resulted in Mark Twain and Bret Harte collaborating on a play called *Ah Sin*, in which he played the title-role. The play was originally produced in Washington in 1876, and was afterward used by Mr. Parsloe on his first starring tour. In 1879 he was engaged to strengthen the cast of *The Danites*, and made another hit in the part of Washoe Washoe.

On Sept. 16, 1879, he originated the Chinaman, Wing Lee, at the Union Square Theatre production of *My Partner*, when Louis Aldrich played the part of Joe Saunders. The piece had been written by Bartley Campbell for Louis Aldrich, who entered into a five years' partnership with Mr. Parsloe, according to which he (Parsloe) received 40 per cent. of the profits of their joint starring tour. In the course of five years they appeared in Mr. Parsloe didn't make the large fortune out of the play that he has been credited with by the daily press.

Mr. Aldrich told a MIRROR representative yesterday that Mr. Parsloe's profits amounted to about \$63,000, of which sum he (Parsloe) retained about \$40,000 at the end of their five years' partnership.

Mr. Parsloe lost \$5,000 when he took Charles T. Vincent's play, *A Grass Widow*, on the road in 1887, and he also lost considerable money through the shrinkage in value and forced sale of several houses he had bought in New York city. But Mr. Aldrich insisted that Mr. Parsloe was never a speculator in any sense.

Owing to his pecuniary losses he returned to the stage in 1892 as Bismarck Bill Bowlin in *The Ensign*, and made a tour with that company. On Nov. 27, 1893, he assumed the part of the old negro during the engagement of *In Old Kentucky* at the Academy of Music, New York.

About three years ago Mr. Parsloe was stricken with paralysis and had been an invalid since then. Mr. Aldrich spoke in eulogistic terms of Mr. Parsloe's ability as an actor. He said that he was a thorough artist, and would never exaggerate or step out of the character for the sake of making a telling point to gain applause, nor would he indulge in horse play to gain a laugh. Mr. Parsloe was an amiable, unobtrusive gentleman, a fine actor who was very fond of his profession, and his death is greatly deplored by a large circle of friends.

## MCKEE RANKIN'S STOCK COMPANY.

McKee Rankin has decided to quit vaudeville and form a stock company. Some time after the closing at the Murray Hill Theatre a local capitalist, whose name Mr. Rankin says he is not at liberty to give, saw Miss O'Neill act and is said to have immediately offered to back a company to support her in one of the larger cities. After five weeks in vaudeville, Mr. Rankin has determined to accept the propositions made to him, and has already started to engage a strong organization to appear with his star. So far the people secured are said to be E. J. Henley, Rose Eytinge, Andrew Robson, and H. A. Weaver. The plan is to handsomely present both new and old plays. The organization will open either Feb. 7 or 14. Mr. Rankin refused to name the city that had been selected, but it is understood that Philadelphia is the place settled upon.

## TO TOUR LILLIAN RUSSELL.

Efforts are being exerted toward the formation of an opera company for next season which will star Lillian Russell and present a repertoire of standard operas, including *Martha*, *Faust*, and *The Bohemian Girl*. The enterprise is being promoted by Will J. Davis, who will be the manager of the company.

It was reported that Jessie Bartlett Davis and Eugene Cowles, of The Bostonians, had been engaged for the new organization. Miss Davis has declined the offer, and has signed with The Bostonians for next season, and Mr. Cowles, it is stated positively, will not be a member of Miss Russell's company.

## THE HACKETT-MANNERING MARRIAGE.



MRS. HACKETT (MARY MANNERING).

The rumors so often current regarding the marriage of James K. Hackett and Mary Manning, of the Lyceum Theatre stock company, were set at rest on Sunday, when the fact was disclosed that the couple had been wedded at the New Amsterdam Hotel on May 2, two days before their betrothal was announced in the papers. Although the fact that the ceremony had been performed was known to their intimate friends, both Mr. Hackett and Miss Manning desired that the news should be kept from the public, and it was only by chance that the story leaked out.

Mr. Hackett was seen by a MIRROR man at his home last evening. He has just recovered from a severe attack of typhoid fever, and went out on Sunday for the first time since his illness. After telling of his marriage, he said regarding his plans for the future:

"It is almost certain that I will not be a member of the Lyceum company next season. I have numerous other plans in view, and am now negotiating for an engagement in London in the fall, which probably will be arranged satisfactorily. I have also had numerous offers to appear in this country. Miss Manning, however, will continue, as at present, to be the leading lady of the Lyceum stock company."

"If my health permits, I expect in about three weeks to take the leading role in *The Tree of Knowledge*, and if unable to do so, I shall appear in the next production at the Lyceum."

## DUSE TURNING TO GREEK ART.

Eleonora Duse has broken her self-made rule against interviews, and the other day in Rome, where she is playing at the Theatre Valle, she talked with a journalist for publication. Probably the object the Italian artist had in view was of such moment to her that she deemed it advisable to give publicity to her ideas. To a representative of *La Tribuna*, she said:

"I feel that I must originate something new. The present forms of my artistic activity do not satisfy me any longer. I feel that in my mind something is dying and that something new is beginning to germinate."

"In the dramas I am playing there is something artificial, conventional, old-fashioned, dead, which oppresses me. I am possessed by a wish or an aspiration toward a new form of art which will harmonize more closely and more profoundly with the bent of my mind."

"*Magda*, *The Ideal Wife*, *La Dame aux Camélias*—I feel humiliated beneath the garb of the characters I have to represent. We must go back to the Greek conception of beauty. The movement, the color, the plasticity of our contemporaneous art are the movements, the color, the plasticity of a dead art. Even the language we speak is corrupted."

"Eternal ends, eternal truths are only to be found in the works of antiquity. It is only by taking as a basis the art of antiquity that an artist can hope to give the public a pure and healthy conception. A return to the tragedy of the ancients is in the air, and such a movement will be followed throughout the whole world."

That the apostle of realistic acting should advocate a return to Greek art will surprise many. Yet the simplicity and directness of the Greek tragedies must naturally appeal to an artist such as Eleonora Duse is. The subtle heroines Euripides created may well tempt her genius.

During Duse's conquest of Paris Sarcey, the veteran critic, who became one of her staunch admirers, did not encourage Duse in the wish she expressed to him of playing *Antigone* in the two tragedies of Sophocles. If Eleonora Duse decides to interpret the immortal conceptions of *Echylus* Sophocles, and Euripides, there will be additional reasons for desiring her return to America.

Duse has made strenuous efforts to interest the Roman public in d'Annunzio's scheme of building a theatre there to be devoted wholly to representations of classic plays.

## GONE TO LONDON FOR A PLAY.

Walter Howe having secured the American right to Shirley and Landeck's English play, *Hue and Cry*, will sail for London to day on the *Victoria*, to see the English representation, and get models, music, etc. He expects to produce the play in New York about the beginning of March.

## ALICE NIELSEN TO STAR.

Alice Nielsen, the young prima donna whose success with *The Bostonians* has been so pronounced, is to star next season under the management of Frank L. Perley. She will appear in a new comic opera now being written but as yet unnamed. A company first-class in every particular will support Miss Nielsen.

## MISS D'ARVILLE REPLACES HILDA CLARKE.

Camille D'Arville was last week engaged by Manager McCormick, of the Broadway Theatre, to replace Hilda Clarke in the leading role of *The Highwayman*. Miss D'Arville commenced rehearsals last Tuesday, and will make her debut in the part the latter part of this week or the first of next.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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able in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.  
The Dramatic Mirror is sold in London at Low's Ex-  
change, Trafalgar Buildings, Northumberland Ave., W. C.  
in Paris, at the Grand Hotel Kluge, and at Brumano's,  
17 Avenue de l'Opera. The Trade supplied by all News  
Companies.  
Remittances should be made by cheque, post-office or  
express money order, or registered letter, payable to The  
New York Dramatic Mirror.  
The Mirror cannot undertake to return unsolicited manu-  
script.  
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JANUARY 29, 1898.

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

Week Ending January 29.

New York.

**METROPOLIS** (Third Ave. and 143d St.), NORTHERN LIGHTS.  
**OLYMPIC** (Third Ave. bet. 129th and 130th Sts.), ROSE'S  
BOHEMIAN BURLESQUES.  
**HARLEM OPERA HOUSE** (125th St. nr. Seventh Ave.),  
FRANK DARRIN in THE BOSS OF THE BOSS.  
**COLUMBUS** (125th St. nr. Lexington Ave.), VERA TILLEY.  
**PLEASURE PALACE** (25th St. bet. Lex. and Third Ave.),  
FRANK'S VAUDEVILLE AFTERNOON and EVENING.  
**OLYMPIA** (Broadway and 40th St.), Closed.  
**LYRIC** (Broadway and 44th St.), Closed.  
**AMERICAN** (Eighth Ave. 43d and 41st Sts.), WHIM.  
**MURRAY HILL** (Lexington Ave. and 41st St.), Closed.  
**BROADWAY** (Broadway and 41st St.), THE HIGHWAYMAN—  
43 to 45 Times.  
**EMPIRE** (Broadway and 40th St.), THE CONSEQUENCES—24 to  
31 Times.  
**METROPOLITAN OPERA HOUSE** (Broadway, 36th and  
40th Sts.), GERMAN and ITALIAN OPERA.  
**THE GAIETY** (Broadway and 36th St.), THE TELEPHONE  
GUY—99 to 100 Times.  
**KNICKERBOCKER** (Broadway and 38th St.), JULIA MAR-  
LOWE in THE COUNTRY VALENTINE.  
**HERALD SQUARE** (Broadway and 35th St.), THE FRENCH  
MAD—139 to 140 Times.  
**GARRICK** (35th St. East of Sixth Ave.), THE LITTLE  
MISTRESS—45 plus 59 to 60 Times.  
**KOSTER & HALL'S** (145-149 West 34th St.), VARIETY AND  
VAUDEVILLE.  
**MANHATTAN** (125-126 Broadway), THE BALLET GIRL—  
41 to 42 Times.  
**THIRD AVENUE** (Third Ave. and 31st St.), MCBURNLEY'S  
TWINE.  
**BIJOU** (232 Broadway), THE SWEET MISS FITZWELL—92  
to 93 Times.  
**WALLACK'S** (Broadway and 30th St.), THE GIRL FROM  
PARIS.  
**DALY'S** (Broadway and 30th St.), TWELFTH NIGHT—1 to  
7 Times.  
**WEBER AND FIELDS** (Broadway and 39th St.), POCHE  
CAFE—61 to 62 Times.  
**JACK'S** (Broadway and 39th St.), BURLESQUE.  
**FIFTH AVENUE** (Broadway and 36th St.), FANNY DAVEN-  
PORT in REPERTOIRE.  
**THE GARDEN** (Madison Ave. and 27th St.), THE ROYAL  
BOX—91 plus 15 to 16 Times.  
**MINKER'S** (315-316 Eighth Ave.), HENRY SAWLEY COMPANY.  
**HOTTS** (24th St. nr. Broadway), A NEW YORKER—6 to 14  
Times.  
**LYCEUM** (Fourth Ave. bet. 23d and 24th Sts.), THE TREE  
OF KNOWLEDGE—1 to 8 Times.  
**GRAND OPERA HOUSE** (Eighth Ave. and 23d St.), IN OLD  
KENTUCKY.  
**PROCTOR'S** (23d St. bet. 6th and 7th Aves.), CONTINUOUS  
VAUDEVILLE, 11:00 A. M. to 11:00 P. M.  
**FOURTH ST.** (14th St. nr. Sixth Ave.), WARD AND  
VOYLES in THE GOVERNOR.  
**IRVING PLACE** (Irving Place and 15th St.), GERMAN  
COMEDY, DRAMA and OPERA.  
**KEITH'S** (East 14th St. nr. Broadway), CONTINUOUS VAUDE-  
VILLE, 12:00 M. to 11:40 P. M.  
**ACADEMY** (Irving Place and 14th St.), THE WHITE  
HEATHER—74 to 75 Times.  
**TONY PASTOR'S** (Tavern Building, 14th St.), VARIETY  
AND VAUDEVILLE.  
**STAR** (Broadway and 13th St.), SIDEWALKS OF NEW YORK.  
**GERMANIA** (147 East 8th St.), GERMAN DRAMA AND  
COMEDY.  
**LONDON** (235-237 Bowery), GUS HILL'S CO. WITH STEVE  
BACCH.  
**PEOPLE'S** (199-205 Bowery) THE TORNADO.  
**MINKER'S** (165-169 Bowery), HOPKINS TRANS-OCEANIC.  
**THALLA** (46-48 Bowery), THE HENRI DRAMA.

Brooklyn.

**ACADEMY OF MUSIC** (Madison St. nr. Clinton St.), THE  
GEMMA—Jan. 27, 28, 29.  
**PARK** (280 Fulton St.), THE STREETS OF NEW YORK.  
**HYDE AND BEHMAN'S** (Adams St. nr. Myrtle Ave.), V. A-  
BERT and VAUDEVILLE.  
**AMERICAN** (Driggs Ave. and South 4th St.), THE MIDNIGHT  
FLOOD.  
**GRAND OPERA HOUSE** (Elm Pl. nr. Fulton St.), WHO IS  
WHO.  
**UNIQUE** (194-196 Grand St.), BLUE BEARD.  
**LYCEUM** (Montrose Ave. and Leonard St.), STORM BEATEN.  
**THE AMPHION** (437-441 Bedford Ave.), ANNA HELD WITH  
THE CAT and THE CHIEF.  
**STAR** (591-597 Jay St. nr. Fulton St.), THE COLUMBIAN  
BURLESQUES.  
**EMPIRE** (101-107 South 6th St.), WEBER'S PARLIAN  
WIDOWS.  
**COLUMBIA** (Washington, Tillary and Adams Sts.), 2d  
Week of THE CIRCUS GIRL.  
**GAYETY** (Broadway and Middleton St.), SUPERBA.  
**BIJOU** (Smith and Livingston Sts.), THE GREAT TRAIN  
SMASH.  
**MONTAUK** (585-587 Fulton St.), W. H. CRANE as THE  
MUSIC HALL (Fulton St. and Alabama Ave.), VARIETY  
AND VAUDEVILLE.

## TO CORRESPONDENTS.

Correspondents of THE MIRROR are requested  
to note that Saturday, Feb. 12, and Tuesday, Feb.  
22, are legal holidays, and to forward their letters  
for the numbers of THE MIRROR to be dated Feb.  
19 and Feb. 26 one day ahead of their regular  
time of mailing, as it will be necessary for the  
paper to go to press earlier than usual for those  
weeks.

## THEATRES OF THE METROPOLIS.

THE student of the stage may find matter  
of interest in the development of the metro-  
politan theatre during the past thirty or forty  
years. This study is rendered the more in-  
teresting at this time as it relates to the  
greater city, now newly in being, as com-  
pared with the metropolitan district that  
was for generations confined to the island of  
Manhattan.

All suburban communities are supposed to  
have places of amusement that correspond  
to the urban theatre. In the districts an-  
nexed to New York there were no doubt as  
many such places as remote towns of like  
population could show. It will, however,  
perhaps astonish the average reader to learn  
that New York, as it is now constituted, has  
relatively about the same number of the-  
atres as had the New York of 1860.

In 1860 the population of New York was  
813,669. The city then had twelve theatres,  
or one to every 67,806 inhabitants. In 1870,  
with a population of 925,485, there were  
eighteen theatres, or one to every 51,416 in-  
habitants. In 1880, with a population of  
1,306,590, there were twenty-three theatres,  
or one to every 54,633 inhabitants. In 1890  
the population numbered 1,513,501, and the  
theatres had increased in a greater ratio,  
there then being thirty-three, or one to every  
45,863 inhabitants. At the end of the year  
1897, just before the consolidation which  
formed the new metropolis, the population  
being estimated at 2,000,000, there were  
forty-six theatres, or one to every 44,447  
inhabitants. In the Greater New York,  
with an estimated population of 3,300,000,  
there are sixty-three theatres, counting all  
classes of houses, or one to every 50,793 in-  
habitants.

There are few cities with a population of  
50,000 each that boast of more than one the-  
atre. In fact, the ratio of a theatre to every  
50,000 inhabitants will probably hold good  
the country over. But the conditions in a  
vast city like New York are different from  
the conditions in smaller communities. As  
the greater metropolis settles itself to its  
new municipal form, and becomes more  
homogeneous by means of improved transit  
to and from its suburbs, the question of the  
survival of its outlying theatres may be  
projected. The city will offer in its distinct-  
ively urban theatres the best entertainment  
of the time, and it is possible that its more  
remote inhabitants will frequently patron-  
ize the centrally-located houses rather than  
the outlying houses, some of which at the  
best can afford but minor attractions. This  
may not be true of the Borough of Brook-  
lyn, which in the theatrical sense is almost  
metropolitan itself; but the villages now in-  
cluded in Greater New York will probably  
have higher theatrical aspirations than  
those that formerly actuated them, and be-  
come a more notable element in central  
amusement patronage.

It must not be forgotten that New York,  
unlike any other American city, has a large  
transient population which greatly aids in  
theatre support. On the whole, it would  
seem that there is still room in the metropo-  
lis for houses of amusement of the right  
kind, if natural development is studied in  
the light of past conditions.

WHILE one or another American manager  
may attempt to justify the continuance on  
the boards of an immoral play on the score  
that people of a certain kind rush to the  
theatre to see it, we must not lose sight of  
the fact that there are centres of civilization  
in which people take greater pains to see a  
worthy play presented by artists than the  
prurient-minded here do to see a bad play  
given by artists. The scenes in London  
about the Lyceum Theatre whenever IRVING  
makes a production—where people gather in  
the morning and remain patiently all day in  
order to get a place in the evening—will  
probably never be paralleled here in the case  
of the production of a libidinous play, be-  
cause those who might wish to witness such a  
play, no matter how degenerate they might  
be, would not wait so long in public view in  
order that they might cater to their jaded  
senses.

THE contention of THE MIRROR, reiterated  
from time to time, that women in New  
York generally uncover their heads or wear  
unobtrusive millinery in the theatre, could  
be established conclusively by any observ-  
ant person who might visit metropolitan  
playhouses for the purpose. There are,  
however, one or two performances going on  
in New York theatres at the moment that  
would have a better effect on audiences if  
the stage view were obstructed and acous-  
tics were such as to filter the dialogue down  
to the point of indefiniteness for the listener.

FRANKNESS seems to be one of the conspicuous  
virtues of the Gotham critics.—Baltimore American.

And why not, pray? Candor is not always  
pleasing, and it is not always easy, but  
there never has been a period in the exist-  
ence of the American stage when the truth,

the whole truth, and nothing but the truth  
from the critics was more desirable, not to  
say necessary, than the present.

THE benefit for the Actors' Fund of  
America now being organized by prominent  
vauville managers promises to be the  
most notable in every way ever undertaken  
by that branch of the profession for this  
great charity.

## PERSONAL.



**ROBSON.**—Mrs. Stuart Robson is one of the  
most capable and most attractive leading women  
on the American stage. Her latest portrait,  
above, pictures her as Adriana in The Comedy  
of Errors.

**IRWIN.**—May Irwin sang "coon" songs on  
Jan. 18 at a reception given by Mr. and Mrs. A.  
Cass Canfield to the Tuesday Evening Club.

**ROCKMAN.**—Ray Rockman, the young Califor-  
nia girl who went abroad as a protégée of Sarah  
Bernhardt, has won the unanimous praise of the  
London critics by her excellent impersonation  
of Eudoxia in Peter the Great, at the London  
Lyceum.

**MODJESKA.**—Madame Helena Modjeska will  
begin an engagement at the Fifth Avenue The-  
atre, on Feb. 7, when it is probable that she will  
present King John.

**COGHLAN.**—Charles Coghlan will give a pro-  
fessional matinee of The Royal Box, at the Gar-  
den Theatre, this (Tuesday) afternoon.

**GRAY.**—Maurice Gray will sail this week from  
Europe for New York, and upon his arrival is  
expected to announce definite plans and engage-  
ments for the next grand opera season.

**BLANEY.**—Harry Clay Blaney did not go with  
The Normandy Wedding, as had been an-  
nounced, but is now in the city. He has re-  
ceived several flattering offers.

**POTTER.**—Mrs. Potter appeared as Charlotte  
Corday, last Friday evening, at the Adelphi  
Theatre, for the first time in London. Her im-  
personation of the historic Frenchwoman was  
received cordially, and Kyrie Bellew scored a hit  
as Marat. The Prince of Wales occupied a box.

**RIGI.**—Emily Rigi writes to THE MIRROR to  
contradict the rumor that she intends going  
into vauville.

**DUPREE.**—Minnie Dupree has been engaged  
for the ingenue role in the London production  
of The Heart of Maryland next summer.

**KEENE.**—Thomas W. Keene will play a New  
York engagement during the week of Feb. 21.

**HERMANN.**—Adelaide Hermann has been  
elected a member of the American Society for  
the Prevention of Cruelty to Animals, it being  
a well known fact that she has saved the lives  
of many suffering beasts. At one time she had  
twenty-four pet dogs at her home at White-  
stone.

**MORRIS.**—Ramsay Morris was ill last week at  
his home in Jersey City, but is now conva-  
lescent.

**NANSEN.**—Dr. Fridtjof Nansen, the Arctic ex-  
plorer, has been sued for \$20,000, by the Redpath  
Lyceum Bureau of Boston, for breach of con-  
tract, alleging that the Norwegian has delivered  
only fourteen of the fifty lectures arranged, and  
has declined to deliver the rest.

**DE KOVEN.**—Reginald De Koven, who has been  
ill with gastric fever, at Aiken, S. C., was re-  
ported last week to be convalescent.

**WEBSTER.**—Mr. and Mrs. John Webster (Nel-  
lie McHenry) contemplate a professional visit  
to the Klondike in March, and expect to give  
the first regular dramatic performance seen in  
the land of gold.

**TREE.**—H. Beerbohm Tree presented, last  
Saturday, at Her Majesty's Theatre, London,  
his long-promised revival of Julius Caesar. The  
performance, given in three acts, was found  
tedious, although the production was superb.

**NAVARRO.**—Madame de Navarro (Mary An-  
derson), in an interview published in the Feb-  
ruary number of the Young Woman, announces  
that she will never return to the stage, and  
dilates upon the "relief and happiness of the  
calm and peace of the simple, quiet life" that  
she now enjoys.

**MARBURG.**—The daughters of Mr. Clayton,  
United States Minister to Mexico, gave a char-  
ity entertainment in the City of Mexico on Jan.  
6 and 7, at which Guido Marburg appeared.  
Mr. Marburg is spending the Winter there.

**LITT.**—Jacob Litt left on Saturday for Mil-  
waukee, and will be gone about four weeks.

## ONE NIGHT IN LOUISVILLE.

The Louisville papers resented the fact that  
The Bostonians limited their engagement to  
one night. They appeared to a large audience  
at the Auditorium on Jan. 12, and it was  
thought that they could have played the cus-  
tomary three nights to profitable business.  
Louisville objects to be considered in the light  
of a one-night stand, and The Bostonians' single  
performance affronted local pride. An expen-  
sive opera company is exercising good judgment,  
however, in reducing the chance of loss, and  
for some reason or other Louisville has not given  
rich rewards to many attractions recently.

## THE STAR-BIJOU CIRCUIT.

H. M. Bennett has just closed contract with  
John H. Havlin by which Havlin's Theatre, St.  
Louis, becomes one of the members of the Star  
Bijou Circuit. The circuit now includes the fol-  
lowing theatres: Star, New York; Columbia,  
Boston; Bijou, Brooklyn; National, Philadel-  
phia; Holliday Street, Baltimore; Grand Opera  
House, Washington; Bijou, Pittsburg; Wal-  
nut Street, Cincinnati, O.; Academy of Music,  
Alhambra, Chicago.

## LETTER TO THE EDITOR.

"DRAMATIC INQUISITIONS."

NEW YORK, Jan. 22, 1898.

To the Editor of The Dramatic Mirror:  
SIR.—In your edition of Jan. 1 Andrew A. McCor-  
mick, writing under the caption "Dramatic Inqui-  
sitions," tenders a broad and would-be scathing re-  
buke to those enthusiasts of dramatic literature  
who, from research and study, are frequently qual-  
ified to enlighten, and who find pleasure and grati-  
fication in explaining to the less informed the in-  
terpreted meaning evidently intended to be applied  
to their times by dramatists of the past.

Although I am not a collector of "first editions,"  
but rather a reader who prefers the latest and most  
"up-to-date" editions of books, irrespective of  
what character, whether the writings of dramatists  
or revised versions of the Testaments, I tender to  
Mr. McCormick the respect which I feel toward all  
overs of the drama, rare books and venerable an-  
tiquities, but I must take exception to his remarks  
relative to certain literary men, whom he terms  
"nuisances," "literary assassins," etc.

While it is true that Shakespeare wrote for all  
time, it is equally certain that his dramatic works  
and the writings of many of the old dramatists  
abound in metaphors and in obsolete words, and  
that they express themselves through their charac-  
ters in idioms of speech contemporary with their  
times.

In the study of the old dramatists, few readers  
are possessed with intuition which enables them at  
a first perusal to comprehend the exact meaning of  
many words and lines which, correct or common-  
place in bygone periods of literature, have by cus-  
tom and habit been relegated to the archives of dis-  
use.

As in the study of a foreign language a tutor is  
quite necessary, so in reading the old dramatists the  
student may find much valuable assistance by con-  
sulting the notations, definitions and explanations  
of literary mentors who, having threshed out the  
material, leave the residue of their researches for  
ready reference.

Mr. McCormick says: "The pedagogue acting in  
the capacity of editor is a nuisance who has grown  
to be one of the terrors that confront every reader  
who loves the old writers and would have them in  
their pristine state."

I fail to see why the annotator or lexicographer  
who records his impressions and opinions after re-  
search into controversial meanings of lines which to  
many are in the least obscure should be deemed a  
"nuisance," because, forsooth, Mr. McCormick pre-  
fers to interpret for himself.

If Mr. McCormick likes his coffee black, shall it  
not be optional with others to sweeten and cream  
their beverage?

After "ripping" Professor William J. Rolfe "up  
the back," your censor refers to the fact that the  
learned gentleman's notes in his edition of Shake-  
speare are placed at the back of the books and are  
"hence out of sight and out of mind." They need  
not be a source of annoyance unless self-inflicted,  
and to quote Mr. McCormick further, "Professor  
Rolfe's notes are of a piece with those to be found  
in all those editions of Shakespeare emanating from  
universities."

Now, I am not going to eulogize Professor Rolfe,  
nor his brothers-in-learning, Professors William  
Lyon Phelps, John Addington Symonds, and Have-  
lock Ellis—at all of whom our critic takes a fling—  
but I merely wish to remark that I fail to see the  
premises which inculcate the theory that the inter-  
pretations of colleagues and masters in learning and  
literature should be inferior to the interpretations of  
"first edition faddists."

Mr. McCormick is too radical, and writes with  
the "venom of his spleen."

In conclusion permit me to state that it would be  
a piece of presumption for me to offer any words in  
defense of Professor Brander Matthews, whom Mr.  
McCormick takes to task for editing "Lamb's  
Dramatic Essays" and for suggesting to the stu-  
dent of dramatic literature what books it would be  
advisable for him to read, as Professor Matthews  
stands too high in literary circles and in the domain  
of dramatic history to require the advocacy of so  
humble an admirer as

JOSEPH G. BROSNAN.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,  
impertinent or irrelevant queries. No private addresses  
furnished. Letters addressed to members of the profession  
in care of THE MIRROR will be forwarded.]

M. and P.: See answer to N. H. in last week's  
MIRROR.

MRS. RAE E. BLAKE, Bowling Green, Ky.: Her  
name is pronounced Du-say.

FRANK MALLICH, Erie, Pa.: Joseph Jefferson was  
born in Philadelphia on Feb. 23, 1820.

L. N. HARRISON, Louisville, Ky.: Nellie Farrell  
died at Belfast, Ireland, on Feb. 7, 1861.

FRANK L. BUTLER, Newark, N. J.: Harry Kernell  
was a stage name. His real name was Henry Carlin.  
"B. R. S., Cincinnati, Ohio: "Lakme" was sung for  
the first time in America in Chicago, Ill., on Oct. 4,  
1883.

GEORGE R. GARDNER, Fort Scott, Kan.: Yes, a let-  
ter addressed to THE MIRROR would probably reach  
him.

FRANK D. NELSON, Toronto, Ont.: Write to  
Arthur W. Tams, 100 West Twenty-eighth Street,  
New York City.

K. G. T., Albany, N. Y.: A. M. Palmer leased Wal-  
lack's Theatre in 1888, and opened it as Palmer's  
Theatre on Oct. 8 of that year.

THEATROPOLE, Philadelphia, Pa.: The Shake-  
spearean festival you refer to took place at San  
Francisco, Cal., in November, 1885.

V. C., Detroit, Mich.: La Jeunesse de Louis XIV.  
was revived in Paris, Dec. 4, at the Gymnase. It is  
a comedy in five acts by Alexander Dumas, père.

CONSTANT READER, New York City: Write to  
James J. Armstrong, 10 Union Square, New York  
City, or any other vauville agent.

JAMES LIVINGSTON, Lancaster, Pa.: An Unequal  
Match might answer your purpose, as it has the  
number of male and female characters you specify.  
It is no favorite play with amateurs.

GEORGE BROADHURST, Boston, Mass.: Ellen Terry  
impersonates the Empress Catherine in Henry Irving's  
production of Peter the Great. The play was  
written by Laurence Irving.

INQUIRER, New York City: Yes, Henry Bagge is  
an Englishman. He came to this country to play a  
leading role in The Prodigal Daughter. He was re-  
cently a member of Wilton Lackaye's company,  
from which he resigned to return to New York, as  
he intends to make his debut in vauville shortly  
in a sketch called The Honor of a Spy.



## THE USHER.



Julia Marlowe's success in winning the favor of New York last season is even more gratifying in the fact that her engagement this season shows that she has retained it, and proves that her pleasant experience with Bonnie Prince Charlie is likely to be repeated often.

Miss Marlowe's conquest of Manhattan gives strength to those that have an abiding faith in the soundness of this community in dramatic matters. It reveals again the fact that we have a public that relishes and supports substantial things when opportunity presents, and if that public is less in evidence than that other public which runs after degenerate forms of stage entertainment it is because there is little appeal made to it.

Even a clever *rechauffé* like The Royal Box is patronized eagerly by the element that avoids the silly, the sensual and the sensational with which the department store school of managers deluge the stage.

It is more difficult to please persons of intelligence and taste than to gratify those that prefer juicy cuts from the Tenderloin, but in the long run it is the more profitable as well as the more commendable policy.

The subject of hereditary tendencies on the stage has been revived by the engagement of Henry Irving's son and Maurice Barrymore's daughter. The *Cleveland Leader* editorially notes that ancestry and associations have had a distinct influence in perpetuating dramatic talent.

Many families have continued in the theatrical profession, sometimes for generations. The Booths, the Drews, the Jeffersons and the Davenports are among the notable examples in this country, while scores of families less prominent have continued to contribute worthy talent to the stage.

The intermarriage of professionals is not so common in these days as it was under the old stock regime, when actors for the most part remained stationary, and the nomadic life now well nigh universally obligated by changed conditions was practically unknown. Besides, the ranks of the profession are growing with great rapidity, and from the nature of things there is a wider association with the laity than formerly. Hence there is more marrying off the stage, especially among the women of the stage.

The announcement of the approaching union of the Irvings and Barrymores is happily in line with the best theatrical traditions.

The story of the marriage of James K. Hackett and Mary Manning, hitherto denied, is now confirmed by the principals. Both are handsome, young, gifted and ambitious, and there is every probability that this match will be as prosperous professionally as it is happy in the domestic sense.

The secret of the wedding last May has been guarded well. The engagement was not concealed, but both Mr. Hackett and his wife declined to corroborate reports of a marriage.

That the facts were kept from public knowledge more than half a year reflects credit upon the few that knew them and takes the shine off the reputation of our newspaper sleuths.

I presume all this secrecy was due to consideration for Daniel Frohman's alleged prejudices. Mr. Frohman is said to cherish the erroneous idea that actors are less "interesting" to the public when they are known to be married, and it can readily be understood why, holding to such an opinion, he should contemplate the matrimonial alliance of his young leading players as little less than a catastrophe.

Julie Opp was brought over by Mr. Frohman, it is understood, as a possible substitute for Miss Manning in case she should wed or go starring. Imagine the manager's horror when soon after Miss Opp's arrival it came out that she had married Robert Lorraine before leaving London!

But Mr. Frohman may possess his soul in peace. Marriage does not make actresses unattractive to the public, provided they have talent. To think otherwise is to take an unjustifiably low view of the tastes of the patrons of a theatre devoted to respectable dramatic performances.

Just before Mr. Hackett was stricken with illness, by the way, he received an ingenious request in rhyme for an autograph, written in an unmistakably schoolgirlish hand. It ran thus:

I'm not considered much at verse  
And yet I think I might be worse.  
Still, in this little paragraph  
I'll ask you for your autograph.  
Now, please don't think me very rude  
To press you in this verse so crude,  
But if I do incur your wrath  
Please send along your autograph!

She got it, I believe, and doubtless tears flowed bountifully upon the signature during the dark days of the actor's illness.

It has been amusing to observe, since the opening of the Damroch opera season at the Metropolitan, that even the conservative newspapers have devoted more space to listing the persons present in the boxes and what the women wear than to describing or criticising the representations.

Which proves once more that grand opera in New York is viewed as a social function rather than as an artistic event.

Possibly the humiliation of the artists in being made to play second fiddle to the modistes' products is ameliorated by the solid reflection that were the opera to cease to be a mere fashion their occupation in this part of the world would be gone.

Hepburn Johns, dramatic editor of the *Chicago Chronicle*, asks me to say that he is not acting as Chicago correspondent for any theatrical paper, although a name similar to his is being used by some unknown person in such a connection.

The return of Madame Modjeska to New York for an engagement at the Fifth Avenue Theatre, beginning on Feb. 7, is a welcome announcement.

Madame Modjeska has fully recovered her health, and according to reports from the cities where she has appeared this season is acting better than ever.

She has a particularly good company, in which the fiery Joseph Haworth is featured, and at the Fifth Avenue she will be seen in several favorite roles.

Mr. Knowles, by the way, is maintaining a high standard at the Fifth Avenue Theatre, although he did not assume the lease until last Summer, when there was the disadvantage of lateness in securing attractions.

The contemplated experiment of certain political leaders to use the stage as a medium for campaign work possibly will be resented by those that still consider the theatre as a place for recreation and entertainment. In the middle ages plays were a medium for religious instruction, but they were acted by priests. If the politicians will act The Curse of Gold themselves the project might come within the purview of public amusements.

How Sunday performances are regarded by the profession is shown in the persistent refusal of the leading stars and managers to give them in Chicago, Cincinnati, New Orleans, and the other cities where they are permitted.

It is well known that the character of Sunday night audiences in those places is entirely different from that of the week-day gatherings. They are made up of motley elements, and distinct from the regular playgoing public.

Our best actors decline to appear on Sunday nights because they wish to respect conservative ideas and because they contend that the players are entitled to a day of rest as well as other people.

Manager McCormick, of the Broadway Theatre, in a public statement of his views on this question, opposes opening our theatres on Sunday, and points to the fact that unbridled license is quite as unwise as purblind puritanism.

Richard Mansfield was interviewed in Baltimore the other day, and he spoke his mind with characteristic emphasis on several burning questions of the theatre. Of libidinous plays he said:

"There is a certain class which has a liking for the prurient, and some of the managers cater to these persons; but, in my opinion, the taste of the universal American public is wholesome and sound. Our people love what is pure and good, and only works of that character can hope for lasting popularity."

He drew attention to the fact that objectionable plays have a short lease of life, because the element that demands them is small in numbers.

Mr. Mansfield spoke of the misleading stuff that emanates from the industrious press bureaus of certain New York theatres.

"You will read of astonishing successes of various theatrical attractions," he went on, "stories of plays and actors who are drawing from \$10,000 to \$15,000 a week. This is laughable to those that know better. Large cities outside of New York, no doubt, feel humiliated when their showing at the end of a week is contrasted with the prodigious exhibit of the metropolis.

"Believe not a word of it! Seven thousand dollars is a very large week for the best attraction, even in New York; \$4,000 or \$5,000 is much nearer the mark."

Those in the swim can fully appreciate the truth of Mr. Mansfield's observations on this subject. They know that the tales of great receipts, which almost invariably go forth from the press-work factory of the most pervasive of our managers, are invented for the purpose of deceiving managers, newspapers, and public throughout the country in order to cause false estimates of popular success to be made.

The bait isn't swallowed so often to-day as it was a few months ago.

Some interesting facts were furnished in this interview by Mr. Mansfield relative to the original New York run of Secret Service at the Garrick Theatre—facts that throw light on this same matter.

"I was interested in the success of a certain war play which was in Baltimore a few weeks ago; in fact, I was entitled by my contract to a considerable percentage of the receipts. This play, if one should believe the reports, drew about \$12,000 weekly for many weeks. Naturally I should have been filling my treasure chest, but what were the facts? If there was any week when I received more than \$250 for my share it was the exception, I assure you."

When Secret Service was running at the Garrick the greater part of last season Mr. Mansfield had a half interest in the theatre's profits, and he is in a position to know whereof he speaks.

The fabrications regarding Secret Service's marvelous receipts during that engagement are typical of the character of the reports circulated regarding other productions emanating from the same quarter.

The French Society of Dramatic Authors has decided not to enter into any agreement in future with persons interested in the management of more than one theatre, whether that interest be "official, public, or silent."

Victorien Sardou, the Society's president, is the author of this measure, whose object seems to have been to aid in the defeat of Victor Capoul's candidacy for the management of the Opéra Comique, Capoul having the backing of M. Gaillard, of the Grand Opéra.

Capoul deposited the sum of one million francs as security with the Minister of Fine Arts, but that official, M. Rambaud, finally appointed Albert Carré to the coveted post.

The Society's action does not seem to have had any basis in reasons of public or artistic policy.

It was taken, apparently, for the purpose of preventing the director of the Opéra from obtaining an indirect connection with the Opéra Comique, personal objections having influenced, probably, the Society's course.

On its face it does not look as if the Society was guided by wisdom in issuing this decree.

Were it to prevent the deceitful duplicating of companies presenting certain plays—an evil which has aroused censure in this country—there would be no possible ground for criticism, but it seems to be neither more nor less than an abuse of power, the Society posing in this instance in the attitude of an arbitrary and mischievous trust.

## A POSSIBLE REVIVAL OF OLIVER TWIST.

Elita Proctor Otis, who closes with A Ward of France Saturday night, in Providence, has under serious consideration the project of reviving Oliver Twist. Nancy Sykes has been one of her favorite parts. Miss Otis believes that the dramatized version of Dickens' famous novel would be one of the strongest cards of the season. Nothing has been decided as yet in regard to the revival, but the actress needs rest, and in any event she will not be likely to take out a new production before March. In case she does revive Oliver Twist a powerful cast will be engaged and the company will be in the nature of an "all star" one. Miss Otis also contemplates going into vandyville, and may follow other prominent stars into that branch of the business before long.

## SPORTING LIFE AT THE ACADEMY.

Arrangements were concluded yesterday between E. G. Gilmore, Eugene Tompkins and Jacob Litt whereby Mr. Litt will produce Cecil Raleigh and Seymour Hicks' latest work, Sporting Life, at the Academy of Music early next season. Sporting Life is now being played in the English provinces, and so emphatically successful has it been that it is to be given a London run in the near future. Manager Litt, in his presentation of the play at the Academy, promises as elaborate a production as has ever been staged there, and the cast, which numbers thirty-five speaking parts, to say nothing of 150 auxiliaries, will be the strongest that money can secure.

## FLETCHER AS BARON CHEVRIAL.

Charles Leonard Fletcher will play a return engagement at the People's Theatre the week of Feb. 14, presenting for the first time in New York his own version of A Parisian Romance. Mr. Fletcher is the only actor besides Richard Mansfield who has ever played the character of Baron Chevalier, in which he has been as successful as in Dr. Jekyll and Mr. Hyde, which he played at the People's Theatre last December. Mr. Fletcher's company will include Leona Langdon, Julia Fayner, Barbara Barron, Olivia Sargent, Laurie De Lacy, John Wilkes, E. C. Booth, W. C. Terry, Frank Beale, and Clyde Harris.

## THERE IS A HITCH.

It looks as though there is less anxiety on George Alexander's part to produce The Conquerors at his St. James' Theatre in London. It was to have succeeded The Tree of Knowledge, now running there, but Much Ado About Nothing will be Alexander's next bill. The London play-reader licensed The Conquerors, which had a copyright performance, and he further furnished with the licence, it is said, a commendatory letter. If The Conquerors is ever done in London the censor may get into trouble.

## THEY MAY THINK BETTER OF IT.

If Lederer and McLellan attempt to present The Telephone Girl in London, according to announced intention, there will be trouble. The text of the piece is adapted from La Demoiselle du Téléphone, the English rights to which are owned by the Augustus Harris estate. George W. Lederer, Gustave Kerker, and Hugh Morton sailed for England on Saturday with the avowed purpose of making arrangements to present some of the Casino extravaganzas in London.

## MRS. W. J. FLORENCE ILL.

Mrs. W. J. Florence, who has not enjoyed the best of health for some time past, is now quite ill at her home in this city. Every hope is expressed for her early recovery of health, and she will have the best wishes of a host of friends to whom the news of her illness will be a source of pain as well as of surprise.

## PROFESSIONAL DOINGS.



Ethel Barrymore and Laurence Irving, whose betrothal was announced last week will be married in the early Spring under their own names, Ethel Blyth and Laurence Broadrib. Miss Barrymore, a portrait of whom appears above, will be known to the stage, thereafter, as Mrs. Laurence Irving.

There is a possibility that Julia Marlowe may return to New York after her Brooklyn engagement, and appear at the Garden Theatre.

An actress, who is appearing in a Cuban play, asked the Chicago police to protect her from a Spanish assassin, who she claims is on her trail. A man who has seen her performance says that this news is not surprising, but he sees no reason why the assassin should necessarily be a Spaniard.

The Fraterna Club will give a masquerade ball at Lenox Lyceum on the evening of Feb. 17 for the benefit of the sick members' fund.

The roster of the Tommy Shearer company is: Earl Burgess, manager; Sam Allen, advance representative; Tommy Shearer, stage-manager; J. E. Love, musical director; Frank Phelps, master of properties; Newton Jones, electrician; Will H. Vedder, O. W. Roche, Mazzotta, Will H. Myers, Charles H. Leyburne, Carlton Parker, Isabelle Fletcher, Lena Ralston, Millie Miller, Edna Florence, Lonsell, and Little Irene Myers.

Helen Blythe has received splendid recognition from the press for her work in The Woman in Black. The Washington papers were unanimous in praise.

Robert E. Golden has severed his connection with the Virginia stock company, and states that he is no longer associated with Benjamin Tuthill, who is now organizing that company in Richmond, Va.

Kate Dixon, the well-known elocutionist and actress, who was stricken with paralysis on Dec. 25, 1896, is at her home, 1430 North Front Street, Philadelphia, where she will be glad to welcome her friends.

William B. Clarke is arranging a lecture tour for Charles Byron Grant, orator and singer.

Trixie Wade, who originated the role of U. Bet Gilbert in A Bired Girl, closed last Saturday, after a season of twenty-one weeks.

John Griffith completed on Saturday his Canadian tour of four weeks. His reception in Canada, where he is an established favorite, was most gratifying. Manager Small sought to induce Mr. Griffith to return to his Guelph house, but previous engagements prevented. He is negotiating now with Manager Martell for Mr. Griffith's appearance at Toronto before the close of the season, in a new play that will be the feature of the repertoire next season.

E. D. Shaw, manager of In Old Madrid, writes from the Kootenay, about an exciting incident on New Year's, at Trail, B. C. A black bear, pursued by dogs, dashed into the dining room of the hotel while the guests were at dinner. The dining room was a storm center for several minutes and, when the bear was captured, the place looked as if struck by a cyclone of unusual severity and no mean magnitude.

During a performance at Bedford, Ind., on Jan. 18, May Randall, leading lady with the Lyons Comedy company, while making an entrance through a kitchen window, caught her foot and fell to the floor, spraining her left ankle. She pluckily went through the performance, but has remained since at the hotel in doctor's care. The company was compelled to lay off one night.

Mabel Eaton, who was compelled by illness to give up her stock engagement in the West, has recovered her health and returned to New York.

A. W. Cross has secured three new plays for presentation next season by John D'Ormond and Agnes Fuller, The Red Socket, Fair Play, and a sensational Mexican drama, Marcia, by George Hugo Bradstreet, a Kansas City newspaper man.

The handsome portrait of Alice Nielsen printed in The Mirror last week was from a photograph made at Le Rose Studio, Providence, R. I.

William K. Vanderbilt and a party of eighteen attended the performance of The Highwayman last Tuesday night at the Broadway Theatre. The hundredth performance of The Highwayman will take place on the last day of this month at the Broadway Theatre. Souvenirs will be presented to every person present. This is rather a new departure. As a general thing mementoes of such occasions are given only to women in the audience.

Mina Gennell, the petite singing and dancing soubrette of the Murray Comedy company, is receiving much praise for her work.

Edwin Rostell is touring Missouri and Kansas to excellent business. The roster includes Edwin Rostell, C. Willard Mack, W. A. Williamson, Ben S. Mears, Louis Laucot, Roller Allen, Gus Palinquist, Rosalind Anderson, Ella Marley, Emma Brown, and J. E. Richards, business manager. The company played three return dates week of Jan. 19 by request to immense business.

Frank Sloan has been engaged to manage the What Happened to Jones company, and will leave for the road this week.

Mrs. J. W. Hyde, wife of Manager Hyde, of A Boy Wanted, has been suffering for over a year with cancer of the breast, and little hope of her recovery is entertained. She is in Leonardsburg, Ohio.



## AT THE THEATRES.

## Lycium—The Tree of Knowledge.

Play in five acts by R. C. Carton. Produced Jan. 24.

Sir M. St. John Hollingworth . . . Charles Walcott  
Brian Hollingworth . . . Frank R. Mills  
Nigel Stanton . . . Edward Morgan  
Major Blomcoe . . . William Courtleigh  
Major Blomcoe . . . Felix Morris  
Sweadley . . . John Findlay  
Royds . . . Thomas Whiffen, Jr.  
Monica . . . Mary Manning  
Mrs. Stanton . . . Mrs. Thomas Whiffen  
Deborah Sweadley . . . Alison Skipworth  
Belle . . . Julie Opp

The Tree of Knowledge, which was produced toward the end of last October by George Alexander at the St. James' Theatre, London, was seen for the first time in this country at the Lycium Theatre last evening. The author, R. C. Carton, is the author of that delightful play, Liberty Hall, and it is to be regretted that in writing The Tree of Knowledge, he should have been lured from the paths of refined dramatic writing to fall a victim to the craze for a dramatic exposition of unsavory relationship between the sexes.

The play apparently derives its title from the third chapter of Genesis. The part of Belle, the evil female in question, was originated in London by Julia Nelson. At the Lycium it was played last evening by Julie Opp. It differs very little from the conventional adventures of dramatic commerce. Of course this seductive "lady" is provided with a kaleidoscopic past. She has had a variegated assortment of husbands with men of means before she meets Nigel Stanton. For reasons best known to the author, Stanton desires to marry her, but she throws him over. Next we find her married to Brian Hollingworth, Nigel's most intimate friend.

When Brian arrives with Belle in the Stanton household, he doesn't know that she isn't all that a young British matron ought to be. Nigel, however, holds his tongue for the time being. Then the lady, who prefers gold to a depleted exchequer, learns that the Hollingworths have met with pecuniary reverses. That settles it. She immediately begins to encourage the advances of a rich and cynical suitor, Lord Ross, who is supposed to be a friend of her husband.

Owing to the officiousness of a loafer named Sweadley, Nigel is informed of the intrigue, and he determines to prevent his former mistress from dishonoring his friend Brian. Just as Belle is about to elope, Nigel enters upon the scene and orders her to remain with her lord and master. The adventures cease here, and he promptly proceeds to strangle her. Then the husband looms up, and Belle accuses Nigel of having made improper proposals to her, and of having tried to murder her because she would not accede to his request.

After a theatrical row the friends part. The adventures, however, accomplish her purpose after all. Her husband has fallen asleep on the sofa. Ross comes to fetch Belle, who, after twining a pearl necklace (the gift of her husband) around her arm, leaves the house with him.

The Hollingworths are on the verge of ruin in the last act, but Monica, Mrs. Stanton's adopted daughter, has just come into her property by coming of age, and lends them the necessary money to restore their tottering fortunes. Nigel has meanwhile learned to love respectability in regard to his love affair with Belle, which he seemed to take very much to heart in the first act. He proposes to Monica, who has loved him for a long time, and is accepted.

The play can scarcely be classed as a novel problem play, for its theme follows closely in a beaten track, but Mr. Carton must be credited with skillful construction, and the dialogue is clever and frequently witty. It is, therefore, all the more deplorable that such a promising playwright should have seen fit to besmirch his reputation by turning for a subject to the new tiresome sex question on old lines and the everlasting woman with a past.

The Lycium production left nothing to be desired so far as the stage settings are concerned, but the acting was very uneven. William Courtleigh as Lord Ross and Mary Manning as Monica both made hits. They were materially assisted by the bright lines allotted them in their respective roles. Frank R. Mills, harking a tendency to a sing-song delivery, was acceptable as Brian Hollingworth. Edward Morgan was impressive as Nigel Stanton, but at times he overacted, and was rather given to explosive elocution.

Mrs. Thomas Whiffen acted the part of Mrs. Stanton with customary cleverness. Felix Morris offered a painstaking character sketch of Major Blomcoe. Charles Walcott was also seen to advantage as Sir M. St. John Hollingworth. John Findlay did good work as Sweadley, and Thomas Whiffen, Jr., who made his Lycium debut as Royds, gave evidence of histrionic efficiency.

Julie Opp was far from brilliant in the role of the adventures, but her acting was always creditable and frequently effective. Alison Skipworth made the most of the thankless part of Deborah Sweadley.

## Hoyt's—The Stanhope-Wheatcroft School.

Comedy in one act by Frances Aymar Mathews.

Colonel Fontenelle . . . Louis Waseoff  
Jean Mably . . . Herbert O'Connor  
Sophie . . . Margaret Gray  
Annette . . . Ethelwyn Hoyt  
Madame Fontenelle . . . Pauline von Arold  
Judith . . . Hope Temple

Followed by a farce in one act by Frances A. Hoadley.

The Professor . . . Hiram R. Snow  
Dolly Pattison . . . Jessie MacAdam  
Ruth Livingston . . . Ethel May Hamilton  
Anita La Verne . . . Elveta Page  
Julia . . . Lillian Fitch White  
Isabel Belmont . . . Hope Temple  
Sarah van Dyke . . . Adeline Mann

And a romantic play in one act by Charles Bradley.

THE CUP OF BETROTHAL.  
Prince Karlov . . . Seth C. Haley  
The Red Prince Conrad . . . Guy Wendell  
Cecile . . . Alice Riker  
The Lady Mariette . . . Dorothy Revell  
Leona . . . Ethel May Hamilton  
Comtesse de Marville . . . Mlle. Beaupré  
Mlle. de Noailles . . . Mary Canney  
Princess Florine . . . Miriam Skancke

The first matinee of the students of the Stanhope-Wheatcroft Dramatic School occurred last Thursday at Hoyt's Theatre. The playhouse was crowded by an appreciative and demonstrative audience. The programme presented three new one-act plays, Resuscitation, by Frances Aymar Mathews; Higher Education, by Frances A. Hoadley; and The Cup of Betrothal, by Charles Bradley.

Resuscitation had been written originally in two acts, and had been condensed to a single scene. It told a story of Madame Fontenelle

who, in her husband's absence, became involved in a little love affair with Jean Mably, a young artist, betrothed to her sister, Judith. The sister arrived unexpectedly, and thinking to surprise Madame Fontenelle, hid in a corner, whence she witnessed the love-making of her fiancé and Madame. Colonel Fontenelle came in unannounced, found his wife in Mably's arms, and vowed vengeance. Then Judith ran out from her corner, explained that her sister was simply congratulating Mably upon his betrothal, and all ended happily, to the intense astonishment and relief of Madame Fontenelle and Mably. The play was crude in writing, in construction and in handling. Pauline von Arold as Madame Fontenelle was comely, artistic, and plainly worthy of more attractive opportunity. Hope Temple was a pretty Judith, Margaret Gray, Louis Waseoff, and Herbert O'Connor worked courageously in unpromising roles, and Ethelwyn Hoyt was admirable as a dainty maid.

Higher Education told about a merry company of college girls, who played a trick upon one of their number, Dolly Pattison. Dolly worshipped the Professor, who, unknown to her, had married Daisy Belmont. So, when the bridal couple appeared, the Professor was disguised as Daisy's elderly aunt, and Dolly told the supposed aunt how very much she loved the Professor. Then the disguise was thrown aside, and the laugh was on Dolly, who vowed to get even. The farce was bright in a characteristically girlish way, and it served to introduce, in Jessie MacAdam, a young actress of uncommon promise and true dramatic spirit, who bears in appearance, voice and manner a remarkable resemblance to Maude Adams. Ethel May Hamilton made also a favorable impression by her charming portrait of a blue-blooded young woman, and by her graceful dancing. The other roles were played acceptably.

The Cup of Betrothal was a seventeenth century affair, and had to do with the bad Prince Karlov, who was about to marry, against her will, Princess Florine of Corino. The Princess put poison in the betrothal cup, intending to kill herself, but, just as the cups were to be tasted, along came the Red Prince Conrad, her true love. The cups got mixed, Karlov swallowed the poison, and all ended happily. The play, while conventional, was obviously unfitted to the purposes of the school, and its performance, therefore, was hardly a fair test of the work of playwright or of students. Miriam Skancke was a pretty Princess and showed commendable discretion and repression; Alice Riker was a capital pair, Ethel May Hamilton was again sweetly effective, and the other young women were capable. The male roles were quite beyond their experience, and, judged by last week's matinee, the men are the weaker sex in this year's class.

The plays were admirably staged, the college girls' den of the second number affording a most picturesque and thoroughly artistic effect. Mrs. Wheatcroft appeared twice, in response to hearty applause, and was most cordially recognized. The work of the students reflected great credit upon this admirable instructor.

## Irving Place—Die Gigerin von Wien.

Farce-comedy in four acts by Josef Wimmer. Produced Jan. 24.

Lorenz Strobl . . . Franz Mueller  
Rezi . . . Camilla Marbach  
Poldi . . . Auguste Fritsch  
Tini . . . Elly Colmer  
Stefan . . . Gusti Forst  
Franz Moldaschl . . . Poldi Fritsch  
Herr von Wackelburg . . . Julia Strobl  
Pimokera . . . Gustav von Seyffertitz  
Nicki Platterschnitzel . . . Michael Pichon  
Willy Gansauer . . . Eduard Posanovsky  
Rudi Löffelmann . . . Carl Frischer  
Gabi Sumserlich . . . Alfred Lieban  
Edi Spanagel . . . Edmund Hanno  
Unbekannte aus Vichy . . . Martha Glück  
Olga . . . Milla Barry  
Melanie . . . Olga D'Estree

At the Irving Place Theatre, last Thursday evening, there was produced a farce-comedy, in four acts, by Josef Wimmer, entitled Die Gigerin von Wien (The Chappies from Vienna), a broad farce of a kind said to be very popular in Vienna. The plot recites the agony of a hatter who has by circumventing a nagging wife, gotten hold of enough money to buy a lottery ticket. He hides the ticket in the band of an old-fashioned hat, which his wife sells during his absence. This occurs in the first act, and the remaining three acts are occupied with the chase of the hat containing the lottery ticket.

What success attaches to the piece is the result of Franz Mueller's hard work. Herr Mueller was cordially received, this being his debut after several years' absence. He is a genial comedian and an evident favorite at the Irving Place Theatre.

## Grand—in Old Kentucky.

In point of popularity, of picturesque scenes and of exciting incident, C. T. Danley's melodrama, In Old Kentucky, is in the front rank of plays of its class. Many times has it been seen here, and yet last night, when it opened for a week at the Grand Opera House, the theatre was crowded on every floor. Probably most of those in the audience had seen the drama before, but they were none the less appreciative for all that.

The great race scene and all the other examples of stage realism were admirably managed, and demonstrated the high degree of excellence that the art of stagecraft has reached. Manager Jacob Litt has secured for the present production a company in every respect high in merit. Lulu Tabor is an ideal Madge Brerly, typifying to the life the wild and romping, but always brave and loyal girl of Kentucky. Frank Dayton as the hero was manly and effective. George R. Caine acted well the crafty and hypocritical villain, and Pierce Kingsley was successful in portraying a sturdy and misguided mountaineer. H. B. Bradley was a true Kentucky colonel. Charles K. French did capital character work as a negro servant. Helen Huntington and Jessa Hatcher were also effective.

The pickaninny band, led by Robert Bobba, as well as Henry Williams in buck dancing, won unstinted applause.

## Fifth Avenue—La Tosca.

There was a large audience at the Fifth Avenue Theatre last evening, when Fanny Davenport and her company, including Melbourne MacDowell, presented again her time-honored success, Victorien Sardou's powerful play, La Tosca.

Miss Davenport impersonated Floria Tosca with her familiar strength and force, carrying the comedy scenes with commendable lightness, and drawing in bold relief the passionate passages of the later scenes. As ever, Miss Davenport's costumes were a delight to the eye. Melbourne MacDowell was once more the Baron Scarpia; Henry Jewett was Mario; Cunningham Deane, Angelotti; Frank Tannehill, Sr., Eusebio; Dorothy Rosemore, Marie Caroline, and Frances Hastings, Genmarino. In the large cast were also Charles Stokes, Ellis Ryan, Albert

Lang, Harry J. Service, F. Edwards, H. M. Summit, W. T. Durand, Fred M. Harris, C. Sherwood, Malcolm Hall, R. M. Barton, A. S. Wallis, Carlo Crispiano, Katherine Power, and Helen Williamson.

The scenery was fairly adequate, but bore the marks of many miles of travel. La Tosca will be repeated on Friday evening, while the other performances this week will be devoted to Cleopatra.

## American—Mignon.

One of the best performances that the Castle Square Opera company has given during its season of opera in English at the American Theatre was that of Ambrose Thomas' Mignon last evening.

This pretty opera is not nearly often enough given. Last evening's performance was thoroughly delightful. The title-role is a part that requires dramatic ability as well as good vocal ability. Miss Golden filled both these requisites admirably. Myrta French sang the rather difficult music of Felina with a good deal of felicity. Eloise Vittl will alternate with Miss French in singing this part during the week. Lizzie Macnichol was a good Frederick. She sang the familiar polonaise with spirit and daintiness.

Joseph Sheehan was excellent as Wilhelm Meister, and William Wolf gave further evidence of admirable work in the role of Lothario. Raymond Hitchcock was the Antonio, and John Reed the Giaro.

The chorus showed excellent training, and the scenery was effective and thoroughly adequate.

## Star—The Sidewalks of New York.

There was a large audience at the Star Theatre last night—in fact the house was sold out at 8 o'clock—to shower applause and approval upon Davis and Keogh's production of The Sidewalks of New York. The hero and the girl he loves frustrate the villain and the girl he doesn't in the good old way. The comedy characters bob up at precisely the right moment, and the second act is as ingenious in devising ways of murdering the heroine as of yore. There are detectives, tramps, newsboys, Dago, policemen, and applewomen enough to make the title of the play appropriate to certain urban localities.

The scene of realism is reached when the villain, in trying to kill the heroine, throws his own sister into the water, and Paul J. Tustin, the diver, jumps to save her. It is this scene that makes the lower part of the audience hold its breath and drives any gallery worthy of the name into fits of rapture.

By all odds the most enjoyable part of the bill is the vaudeville portion. The company carries some really clever specialty performers and the entertainment they give is excellent.

## Third Avenue—McSorley's Twins.

McSorley's Twins, which was presented on the West Side of town early in the season, was greeted by an East Side audience for the first time on Monday night at the Third Avenue Theatre. This potpourri of song and dance, which is based upon the Aldermanic campaign of one Dennis McSorley, who is personated by John L. Tierney, has been very successful. The chief fun maker is Mark Murphy, always a favorite, brimful of good stories and Irish wit. The other members of the company assist cleverly in the comic liveliness.

## People's—The Tornado.

Lincoln J. Carter's successful melodrama, The Tornado, with its storm at sea, dissecting room, and other sensations, is the attraction here this week. The play, though an old one, is still popular, as was attested by the enthusiastic reception given it last evening. Of course, the main feature of the performance is the tornado, in which trees are apparently uprooted, houses blown away, and the stage deftly turned topsy turvy. The excellent company includes several clever specialty artists, who do creditable work. An excellent week's business will no doubt be enjoyed.

## At Other Houses.

BROADWAY.—The Highwayman will become a centenarian on the last of this month.

BLUET.—Jolly May Irwin and The Swell Miss Fitzwell are still big drawing cards.

HERALD SQUARE.—The French Maid is fast approaching its hundred and fiftieth performance.

HARLEM OPERA HOUSE.—Frank Daniels has begun a week's engagement in The Idol's Eye at this house.

IRVING PLACE.—To-night (Tuesday) The Bat will be given; to-morrow, Hans Hucklebein, or No. 9, and the remainder of the week a new play called La Belle Helene.

DALY'S.—Twelfth Night will be used this week, beginning this evening.

The other announcements are: Empire, The Conquerors; Casino, The Telephone Girl; Garrick, The Little Minister; Metropolitan Opera House, Aida; Garden, The Royal Box; Hoyt's, A New Yorker; Manhattan, The Ballet Girl; Fourteenth Street, The Governors; Wallack's, The Girl from Paris; Knickerbocker, The Countess Valenza; Metropolitan, Northern Lights; Academy, The White Heather; Columbus, Vesta Tilley.

## A COMPANY FOR DUNCAN B. HARRISON.

J. J. Spies has just engaged the following company for Duncan B. Harrison's Pacific Mail: R. E. Graham, Marion Abbott, Edward S. McCall, Osborne Seale, Gus De Vere, Sydney Price, Gerry Ames, William Johnson, Charles C. Patterson, Celia Ellis, Edie Dickinson, Fred Forrest, Carolyn Cook, Samuel Lewis, Helene Lowell, Adelaide Burton, William R. Hatch, Charles R. Powell, Charles Craig, L. M. Martell, C. G. Ferris, Madame Alexa, Milla Fougere, "Doc" Payne, J. P. Adams, and "Kid" McCoy.

## AMONG THE DRAMATISTS.

H. Gratian Donnelly is slowly regaining health, after a severe illness, on the Indian River, Florida, where he will remain until Spring. Mr. Donnelly's new plays for James O'Neill and the Suters Hawthorne were nearly completed when the author was stricken down with typhoid fever. It is understood that both plays will be produced before the close of the present season.

Charles E. Blaney's latest effort in farce-comedy, A Female Drummer, is now in course of construction. General Manager Vance says it will be Mr. Blaney's most elaborate production, and his best play.

Sydney Toler has just finished a one-act comedy, Old Love Letters, which will have its first production at Proctor's Theatre, Albany, during the winter. He has also copyrighted a new four-act play, Twin Ministers.

## ENGAGEMENTS.

Mervyn Dallas, with Charles Coghlan.  
Emily Batlo and Ruby Lynn, for Ferris' Comedians.

A. C. Henderson goes with W. H. Power's Shannon of the Sixth company.

Julio Clusetti, as stage-director with Sam T. Jack's Tenderloin company.

Jean De Cousin joined Herbert Labadie's Faust at Urbana, Ohio, as scenic artist. Dolly C. Wright joined at Bucyrus, Ohio.

Nellie Lindroth, with J. E. Toole for the lead in Killarney and the Rhine, owing to the closing of On the Bowery.

George Backus, for The French Maid.

Charles Sinclair, with Anna Held.

Harvey A. Cassidy, as stage-manager with Thomas W. Keene.

Marguerite Lemon, for Augustin Daly's company.

Mr. and Mrs. Frank L. Davis, to play their old parts of Corbett and Tabbie, in The Silver King, to be played at the Star Theatre, week of Jan. 31. Mr. Davis is also engaged to appear with Minnie Seligman Cutting in tragedy and comedy at Proctor's.

Kendal Weston, as leading man with the King Dramatic company. The organization includes Floy Crowell, Frances Newhall, Margaret Tennant, Alberta Roy, Edwin Emery, Richard Croline, Fred D. Munroe, and others.

Helen Harrington, with The Isle of Champagne, replacing Blanche Chapman-Ford.

Howard Kyle, for 'Way Down East.

Evelyn Selbie, who for two seasons played the Demerara girl in The Strange Adventures of Miss Brown, has signed for Sue Endally—a strong emotional role, one especially adapted to her—in Blue Jeans. She joined the company last night.

The play in which Anna Held is to interpolate her specialty has been named A Gay Deceiver. Charlotte Dean essays a small but prominent part in this piece. She also plays Ah Yoi in The Cat and the Chorus.

Edyth Totten has been engaged by May Irwin for her new play.

## MUSICAL NOTES.

Walter Damrosch's Symphony Society concert at Carnegie Hall, last Friday, pleased a large audience. Rafael Joseffy was the soloist.

The Kneisel Quartet gave another enjoyable concert on Friday evening, at Mendelssohn Hall.

A musical festival will be held at Louisville, May 9-11, when the Boston Festival Orchestra, Madame Gadek, Gertrude May Stein, Signor Campanari, and William Rieger, will appear.

Ferdinand Sinig and John M. Spargur gave a concert for East Side workmen, at the University Settlement, in Delancey Street, last Thursday.

Pauline Hall, Amelia Russell, Clara and Grace Carroll, Madame Renard, Miss Mackenzie, Richard Beale, and Arthur Rigby appeared at the American Theatre Sunday night concert.

The Damrosch-Ellis opera season at the Metropolitan House began last week.

Sousa's Band entertained a crowded house Sunday night at the Broadway Theatre. The soloists were Maud Reese Davis, Arthur Pryor, and Jennie Hoyle.

Marie Engle, now in Madrid, will appear here in concert this season at the Astoria.

Hermann Wettler gave an orchestral concert last Tuesday at Mendelssohn Hall, assisted by David Bispham.

Walter Damrosch began last week a series of Tuesday afternoon Wagnerian lectures at the Astoria.

Eva de Sylva gave a successful concert last Tuesday at Hardman Hall, assisted by Victor Beillard, Pedro de Salazar, and Joseph Pizzarello.

## METROPOLIS NOT FOR SALE.

A story was published yesterday that the Metropolitan Theatre was to be sold, and that a number of bids had been made for it. Manager Mortimer M. Theise stated to a MIRROR man last night that there was absolutely no truth in the rumor, as he did not desire or intend to give up the management or control of the house.

## MIRROR CALLERS.

Among the visitors to THE MIRROR office during the week were:

John Daly Murphy, W. M. Bates, James L. Plun, Jack Farley, Ernest Lamson, George S. Fell, Harold M. Shaw, Frank Doane, C. W. Leigh, J. M. Heiman, Ed F. Galligan, George H. Ricketts, C. Hayne, Cameron Clemens, Barry C. Brady, C. W. MacDonald, De Vernon, Ed Foster, J. B. Curran, V. M. DeSilva, W. Hothart, C. C. Bartling, W. S. Harris, William Riley Hatch, J. H. Crane, Charles Dillden Pitt, H. M. Pitt, Robert B. Holland, Fred Richardson, L. E. Neff, Emerson Cook, William S. Gill, Seth Cabell Halsey, Edwin Morrison, Ed Hurst, Edwin Ballour, James W. Harkins, Jr., Harold M. Shaw, Al Meyers, Fred Nae, George Osborne, Frank Hall Crane, Jack Simonds, Harry Verna, David Abrams, Al Weston, Gerald Griffin, C. Ball, L. Maurice, Raymond Stevens, Harry B. Marshall, Jr., L. Jocelyn, Charles Sharp, David Armstrong, Jr., Harry Leen, Arthur B. Lake, C. W. King, John Murphy, William Harriott, J. L. Clark, Fred R. Wood, Jules Garrison, J. T. McKerr, H. O'Connor, A. W. Cress, Alfred Fisher, Walter Vincent, Harry V. Vernon, A. W. Fair, Joseph Damery, Dorothy Norton, L. May, Mary Broyer, Richard Deane, Mlle. Winnifred, Bertha Kellogg, Metrell France, M. L. Kelly, Catherine Bench-Carr, Madge C. Cook, A. Stanton, Helen Morgan, Nana Dawson, Emma Brennan, Mrs. John C. Ince, Miss Sara Neville, Maud Courtney, Alice Irving, Myrtle May, Ethelwyn Palmer, Florence Stafford, Ethel Lynton, Miss M. Robbire, Clara Coleman, Adelle La Gros, Grace Hopkins, Belle Latone, Edith Sutton, Dottie Neville, Ella Robertson, Elizabeth Hunt, Violet Early, Maud Holmes, Margaret Downe, Mary Holland, Nell M. Davis, Sue Belle Mead, Delphine Perrault, Mr. Louis Beck, Mrs. George S. Knight, Gertrude Rutledge, Bertha Sims, Louise Lloyd, Fannie Ferris, Louise McElroy, Cora Vall, Nellie Buckley, Mattie Neil, I. Palmer, Lucy Hayes, Miss Whitehouse, M. Cleveland, Mrs. W. H. Bishop, Anna C. Hurlbert, Jessie Sears, Josie Henderson, Maud De Witt Allar, Jennie Reiffarth, and Helene Lowell.

## THE SUCCESS OF W. S. HART.

The continued success met with by W. S. Hart on his initial starring tour has firmly established this young actor as a standard attraction. In his dual roles in The Man in the Iron Mask, as Matthias in The Bella and Melotte in The Lady of Lyons, he has won remarkable recognition. It is pleasing to note such emphatic successes as these made by Mr. Hart—a clean-cut victory won by pronounced ability. Mr. Hart will begin the twenty-sixth week of his season at the People's Theatre on Jan. 31, presenting The Iron in the Iron Mask.



## RECOLLECTIONS OF PLAYERS.—I.

I do not purpose, in these sketches, to observe any strict chronological order, but to take up the actors and actresses with whom I have played as they present themselves to my memory. Therefore, though perhaps of a rambling character, I hope there will be sufficient incident to provide some interesting reading.

The first people of prominence with whom I came in contact upon my *entrée* to the stage were the Ravels, a marvelous troupe of pantomimic and acrobatic performers. The brothers, Francois, Gabriel, and Antoine, were the leading members, and associated with them was the afterwards famous Blondin, who distinguished himself, years after, by crossing over the Falls of Niagara on a single wire stretched from the American to the Canadian shore. My first appearance on any stage was with this galaxy of wonderful people—so that I may place the beginning of my career in pantomime. This was in the Fall of 1851, at the Old National Theatre, Washington, D. C., and here, en passant, let me instruct those of my readers who do not know, that this was in the days of stock companies, when every city of importance in the country had its regular stock. Stars had then to carry along only their trunks, filled with the costumes needed for their repertoire of parts, and were supported by the regular companies. Traveling combinations, carrying carloads of scenery, costumes and properties, were almost unknown. If the theatre, as was generally the case, had a wardrobe, the majority of the company were dressed for it. If the theatre was minus a wardrobe, the various members were expected to dress themselves—and it took some tall hustling and any amount of ingenuity to accomplish it—as the stars that came along, none of them remaining over a week, were required to change their bills nightly.



EDWIN FORREST.

The study and labor then needed would rather stagger our modern players, who now rattle through one part for several seasons and often have the costume for that one part furnished by the manager.

Following the Ravels came the Denin Sisters, Susan and Kate. With them I spoke my first lines. They were talented and popular stars, both of them conspicuous for their beauty—Kate, a blonde; Susan, a brunette. Susan has long since joined the innumerable army of the dead, but Kate survives, is still an actress, and to-day one of the handsomest matrons before the public.

Then came the greatest, grandest actor of our stage, Edwin Forrest, and I must relate, here, before it slips my memory, a little incident which, I trust, will refute the impression, in some degree at least, that Mr. Forrest was a hard-hearted, cruel man. In my inexperience and extreme nervousness, afflicted with what is known as stage fright combined with the fact that I was face to face for the first time with so great an actor, I failed to speak my lines upon receiving the cue from his lips. Instead, I stood like one suddenly paralyzed. The prompter threw the words to me from his place, the people nearest me on the stage took them up and repeated them to me, but it was of no use. I was deaf, dumb. The audience before me was one whirling mass of heads.

Mr. Forrest was bigger to me than a mountain, and appeared to crush me with the weight of his majestic presence. Finally, he approached me—I feared to strangle me—but in an undertone ordered me to "go off the stage." I needed no second bidding. I went, and ran to my dressing-room sobbing, the big tears racing down my cheeks. I was inconsolable. Members of the company who dressed in the room with me tried to comfort me. It was useless. I felt that I was a ruined youngster, for I was yet in my teens. I had two more short speeches to make in the following act, but horror of horrors! they, too, had to be delivered at a cue from the great man. I dared not face him again. In my despair I was undressing to resume my street clothing and "scot" for home. Forrest was informed and sent for me to come directly to his room. I dared not disobey. Trembling and tearful, my costume half undone and all awry, I stood at his door like a culprit fearing sentence to everlasting banishment. In his rich, sonorous voice he said, "Come here to me, youngster," extending his hand that, I took, filled with the apprehension that controls a boy about to get a spanking, but, instead of harshness or cruel words, he said:

"Don't give up so. Be a man; don't cry over this mishap. It was pretty bad, I know, but many others have met with like experiences. There is no reason why you should not yet achieve success. You have everything in your favor—youth, good stage presence, a clear and powerful voice—although you didn't make much use of it just now [with a broad smile diffusing his expressive face]. All you want is confidence and experience. Now, stop blubbering. Re-arrange your costume and go through with the rest of your part. Here, let me assist you; and, above all, rid yourself of the idea that I am a person so superior that you are frightened upon beholding me. I am only an ordinary human being like yourself. Higher in place than you now are, but once a nervous, over-anxious youngster like you."

And he actually aided me in re-adjusting my Roman shirt and toga and setting me to rights generally. Then he was called to the stage, and pushing me gently before him, gave me a punch in the ribs, as he was making his entrance. I went on at my cue and spoke every syllable of my next scene with him. From that time, I had a friend in Edwin Forrest. Before leaving, he charged the stage-manager to be patient and helpful to me, and to advance me as rapidly as possible. When he came again, the following season, I redeemed myself by playing several good parts with him satisfactorily, and I can conscientiously say that I owe my early rise to a good position within a few years to his



CHARLOTTE CUSHMAN.

influence. Now, is not this little true incident somewhat of an offset to the many vicious tales of his cruelty and harshness? I think so.

The star that followed Forrest was the scholarly actor, James E. Murdock, one of the most refined gentlemen and most excellent artists that ever trod our boards. Who that saw him can ever forget his Charles De Moore, Young Mirabeau in *Wine Works* Wonders, and his Hamlet—the first, for its virile force and picturesqueness; the second, for its unctuous humor and fire; and the last, for its graceful elocution and scholarly interpretation. There was a greater than he who came some time after to dispute the place with him, but, up to his time, James E. Murdock was the accepted Hamlet.

Then came the Tragedy Queen of the American stage, Charlotte Cushman, who, though she has been dead almost twenty years, is still our Tragic Queen. Her title has never been disturbed. Excellent actresses have come since her time, and have reigned most worthily—all honor to them—but the quality of her transcendent genius has never been equaled. Centuries only produce such types of greatness as distinguished Charlotte Cushman; and greatness was not thrust upon her. No woman ever worked harder than she over the minutest details of her art. Every possible waking hour of her professional life was devoted to the unraveling of some deft phases of the characters she played. This I know, for when I once asked her if she ever grew tired of playing certain parts so often, she quickly replied, "No, sir; by no means. Am I not studying these parts continually, looking for the development of some hidden phases that, I fear, I may not yet have reached? Mr. Bangs, my whole soul is enlisted in my art; it is all the world to me!"

She possessed the magnetic power of perfectly entrancing, not her audiences alone, but actors on the stage with her felt its wonderful influence. I remember upon one occasion when I was playing Dirk Hatterick to her Meg Merrilies—in the intense scene between them when Meg delivers over him her fearful prophecy, I stood gazing at her overpowered and speechless from the virile force and weird art she displayed in uttering the prophetic words, and was horrified, only to be aroused by her saying, in a natural key: "Well, sir, go on with the dialogue." I recovered and proceeded. At the fall of the curtain, she very properly reproved me for nearly upsetting the scene. I replied: "Indeed, Miss Cushman, you must forgive me. I couldn't help it. The wonderful power of your acting completely upset me. I was no longer Dirk Hatterick, but a powerless thrall in your possession." Smilingly, she said: "I accept the compliment very gratefully, but please don't let me make you forget your business." Ah, when shall we see her like again!

After Miss Cushman, came that old master of comedy, James E. Hackett, the Falstaff of this century. A smile comes at the very thought of him. Recall him tumbling into Mistress Ford's soiled clothes-basket, or in "the fat woman of Brentford's" gown, or his unctuous humor as the valiant knight, and then repress a smile if you can. But, I am talking to a new generation. To the majority, maybe, who know Hackett only from tradition. I sometimes forget that I have left so much of the past behind me and that cobwebs are hanging around so many of my treasured memories.

Next in order was Eliza Logan, a peculiar little body, but a very talented woman; a combination of sympathetic chords and mellow notes, whose voice reminded me of the sighing of an Aeolian harp, touched by the soft Southern breeze. Gentle and winsome in all her stage methods, and charming in her pure womanly attributes, she was beloved not only by the public, but by her professional associates. She has been many years slumbering with the honored dead. She was the daughter of Logan, the eccentric comedian, and sister to Olive Logan, who retired from the stage early in life and achieved considerable distinction as a newspaper writer, spending the most of her time abroad as correspondent to several American journals. She is still living—a resident of Washington, D. C.

FRANK C. BANGS.

## UNAUTHORIZED USE OF HERNE'S NAME.

Tony Farrell is traveling through the country with a company playing *The Hearststone*. This play was written several years ago by James A. Herne, and it originally bore the title of *My Colleen*. Henry C. Miner, Mr. Herne's manager, calls attention to the fact that the newspaper advertisements used by this attraction are designed to lead the public to believe that Mr. Herne is with the company. Mr. Herne's portrait is used, and his name is featured in such a way as to give the impression that he is the star.

"This play was written some time ago," said Mr. Miner to *The Mirror* yesterday, "and Mr. Herne did not christen it with its present title; nor did he, as the advance notices of the company state, release the play; nor did he meet an alleged Bulgarian count, who is traveling with the company as advance agent, stimulating public curiosity by sketching pictures in show windows of stores, although this enterprising nobleman claimed in an interview in a Dayton newspaper that Mr. Herne offered him a big salary to travel in advance of the attraction. The Bulgarian gentleman is making false representations."

Briefly, Mr. Herne is in no way, shape or manner connected with *The Hearststone*, and the use of his name and portraits is wholly unauthorized."

## A GENTLEMAN OF FRANCE.

M. Leon Janney, from the *Odéon*, of Paris, an officer of the French Académie, has come to New York bearing letters from General Horace Porter and other distinguished persons. M. Janney will give two entertainments at Sherry's, the first on Thursday morning of this week at 11 A. M., and on Wednesday afternoon, Feb. 12, at 4 P. M. They will be under the patronage of prominent New Yorkers, and will consist of scenes and recitations from great French authors, accompanied by music.

## FRANK HARVEY'S PLAYS IN AMERICA.

Concerning a rumor that Walter Sanford, now in England, would build a theatre here, wherein to present plays by Frank Harvey, Martin J. Dixon, for many years Mr. Harvey's representative in America, said yesterday: "It is quite unlikely that Mr. Harvey would enter into such an arrangement without advising or consulting me, and, although I have a letter from him dated as late as Jan. 10, he has made no mention of the matter."

## WAITE'S—A SOCIAL HIGHWAYMAN.

"The treatment is most masterly. Gilbert Ely as Hanby enters the strong, thrilling situations with a keen perception, and holds his audience breathless with the interest he creates."—*Waterbury, Conn., Republican*, Oct. 16.

## VIEWED FROM ON HIGH.

To judge people, their motives and actions and the consequences of these; art, science, acting, yellow journalism, blue literature, and various other matters which are violently thrust under the noses and brought to the notice of the most indifferent and philosophic minds, impartially and without prejudice or passion, is only possible to a superior genius to whom most things merely represent relative value, or to a mind unhampered by the responsibilities imposed by wealth, inheritance or position.

The man who reads books lent by a circulating library, and who never buys a newspaper or a magazine, is also the man who sees a play from the gallery.

From the very nature of his circumstances he is impartial and liberal minded in his judgment and criticism. His views on matters of art have not been tainted by the subtle and intricate articles of the serious magazines that are clothed in solemn blue or in chaste gray. His criticism of a play is not biased by the harrowing effort to concoct ferocious, if irrelevant, remarks about the author's father, the manager's creed, or the scene painter's morals—remarks which will keep up his reputation as an incorrigible wit.

This man's appreciation of acting has not been influenced by the waving plumes of the society woman seated in front of him, nor by the fact that he paid \$2 for his seat and therefore felt morally bound to criticize the actors from a \$2 seat standpoint.

Happy is the man in the gallery! His mind is untrammelled by conventional preoccupations. His pleasure is undadulterated. His enjoyment is real and keen.

When in an idle moment I sent some such stray thoughts to the editor, I never for a moment harbored the thought that he would read my rhapsody on the joys to be found in a gallery seat. Not only did he read them, but he suggested that some of his readers might find diversion in the observations of a mind perched high.

A trade paper which impudently concerns itself with what it pleases to call the drama and literature paraphrases in indistinct and mushy English *The Mirror's* exposure of the plagiarism of La Haine and Mlle. Fin.

That the erudite and scholarly luminaries of blue literature—their claim erudition and infallible knowledge—should have needed two weeks after *The Mirror's* statement to trace the source of *The Conquerors* back to Sardou and Maupassant proves once more that the knowledge of these men of letters only extends from Ibsen to Mallarmé.

Maupassant and Sardou's work is too much influenced by virility of conception and masterly execution to meet with favor at the hands of the faddists.

Alphonse Daudet had not a drop of Jewish blood in his veins. The blue literati who pretended in a recent issue of a paper that poses as the mouthpiece of High Art that Daudet was descended from a Jewish family, whose name probably was David, which became in the course of time for some occult and unknown reason Davidette, then Daudette, and finally Daudet, shows some ingenuity but not a particle of common sense.

Daudet belonged to a staunch royalist family, whose religion was Catholic. Several relatives of the novelist were priests. His wife is a most devout woman, and her opposition to the civil marriage demanded by the Hugo family when her son Leon married Jeanne Hugo was strenuous and nearly broke the engagement. Later she gave her consent. But as if to bear out the proverb her son's marriage was not a happy one, and the youthful couple separated.

So much for the Hebraic origin of Daudet.

I saw Ada Rehan the other night in *The Merry Wives of Windsor*, and I rejoiced to find that she was once more herself. She moved about the stage with youthful grace—her gestures were brisk and full of healthy exuberance, no trace of fatigue or of ill health was noticeable in her work.

Though she has never carried me off my feet, she has never disappointed me. The most remarkable trait of this splendidly equipped actress is the sense of security she gives to her auditors. You feel certain, while she is on the stage, that nothing will occur to shock your reason, artistic sensibilities and sense of beauty.

I wonder whether the editor of the *Mail and Express* is out of town. The dramatic columns of that paper, if it continues unrestrained, will become a formidable rival of the comic weeklies, so great is its unconscious humor.

A recent paragraph, couched in the usual weak English, revealed an ignorance which is uncommon. Among many gems I selected this one: "The dynasty of King Menes II."

This must be a new dynasty, recently brought to light, belonging probably to the wondrous discoveries the Sunday papers have been making in Chaldea, Egypt, Arabia, and other places.

Of course we are not all of us Masperos, Lepsius, or Ebers, and to most of us the science of Egyptology is unpalatable. But to mix up an Egyptian dynasty with the reign of a mythic king—O, Isis!

## THE MAN IN THE GALLERY.

## TERRISS WAS A FATALIST.

"William Terriss was a fatalist," said a non-professional friend of the murdered English actor to a *Mirror* representative yesterday. "I met him during his first trip to this country, and our friendship endured unintermittently until his untimely death. He had a full belief that he would die a violent death at the hands of another. 'I know I shall be killed some day,' he said to me time and again. I had no idea the prophecy would be fulfilled, and as Terriss always referred to what he was satisfied would be his ultimate fate rather lightly, it never made much impression. But the sorrow caused by the news of his death was mixed with a queer feeling that I shall not forget soon."

## PRINCE'S SENTENCE TOO LIGHT.

There is widespread dissatisfaction in London over the light sentence imposed upon Archer, alias Prince, the murderer of William Terriss. Public feeling received an additional impetus last week when the police were informed that the life of the manager of the Tivoli Music Hall had been threatened by a performer, who accused him of the same imaginary offense with which Prince charged Terriss. A second case occurred in which a discharged coachman threatened his former mistress with the same fate that overtook the actor. There is, in consequence, considerable indignation over the sentence and an effort will probably be made to have it amended.

## GOSSIP OF THE TOWN.



J. Harvey Cook, whose portrait appears above, is a young romantic actor whose talent and genius should place him in the ranks of American leading men and stellar lights. Mr. Cook made his debut in the West many seasons ago, and had a varied experience before coming to New York. He first came into prominence in the East during the season of 1894-95, when he played the title-role in *Paul Kean*, and made such a decided impression in the part that Manager Edwin Elroy at once engaged him on a five years' contract as the star of the Elroy Stock company, a position that he has filled with the utmost satisfaction to both management and public, as is duly attested by the fact that the company has enjoyed continuous success for two years. Mr. Cook has won high favor in parts such as *Raphael* in *The Marble Heart*, *Victor Staunton* in *The White Squadron*, *Orlin Sunlocks* in *The Land of the Midnight Sun*, *Harold Merribright* in *Unknown*, *Carlos* in *The Sea of Ice*, and *Edward Walton* in *Wife for Wife*. The *Elmira Advertiser* of Dec. 17 said: "J. Harvey Cook is an actor who is destined to rare distinction. His bearing is excellent, his interpretation shows careful study, his reading is delightful in the finish of his elocution. An actor of culture, intelligence and feeling, crowned with unflinching good taste." Mr. Cook is ably supported by the well-known Miss Lottie Church and the excellent Elroy Stock company.

The American Drama company, composed of Democratic free silver leaders, has been incorporated to produce *The Curse of Gold*, a play calculated to voice their political doctrines.

Don Campbell, of Fort Worth, Texas, has begun proceedings in this city to recover custody of his son, Argyle, whose mother, according to Campbell, has permitted the child to appear upon the stage against the father's wishes.

Lora Thorne will close with *Blue Jeans* on Feb. 2.

The Wizard of the Nile closed last Saturday, but probably will resume in February.

Kate Bateman has opened a dramatic school in London.

Mrs. Millie Thorne, widow of the late Edwin F. Thorne, is considering an offer to play in London.

Straight from the Heart closed Jan. 19.

Olive Chamberlin, who has been visiting friends in this city for a fortnight, has returned to her home at Washington.

A grand ball was given at Hot Springs, Ark., last Friday evening, by United States Army officers, in honor of Charlotte Crane.

Lillian Blauvelt, who sailed for Europe last Saturday, is said to have been married last week to William F. Pendleton, a Chicago broker.

The Heinz Pickling Company, of Pittsburgh, Pa., have leased the Iron Pier at Atlantic City, N. J., from Young, McEwen and Fralinger, intending to remodel the pier and put on their World's Fair exhibit in addition to amusements. Admission will be free.

Arrangements have been perfected by which a representation of *The Passion Play* will be given by means of the cinematographic, during Lent, at Daly's. The pictures will be accompanied by a lecture on the subject.

Two changes were made in *The French Maid* company last night at the Herald Square. Ren Stanley began playing the Indian Prince and Olivia Barbe took the place of Miss Archer, who has been acting Anna Robinson's role in the production.

Dickie Delaro Schuyler is ill in Boston.

Harriet Bond, of May Irwin's company, who has been very ill for several weeks, suddenly took a turn for the worse a few days ago and was removed to a hospital, where she can receive more constant attention.

Among those engaged in the task of preparing aspirants for the stage, there is none better equipped than Frank C. Bangs, whose diversified experience and distinguished services as an actor render him especially valuable in guiding young talent. Mr. Bangs' office is at the Star-vant House, and as he has no classes, but gives private instruction only, pupils may begin a course with him at any time.

The George W. Lederer company are advertising for sale *The Whirl of the Town* and its entire production. They say "it is in great demand all over the United States on guarantees and extra large percentages." In fact, it has been such a howling success that they want to get rid of it.

Mr. and Mrs. Albert G. Winterhalter (Helen Dauvray) are at Honolulu.

Joe Cawthorne made a pronounced hit with *Miss Philadelphia* at Chicago, the critics praising his work enthusiastically.

Gus Bothner is annoyed by a report, published in some unreliable quarter, that his Bunch of Keys company would close on Jan. 22. Mr. Bothner writes that he has no intention of closing before the end of the season.

In Gay New York is in Philadelphia this week. Many changes are noted in the cast.

The press, the public and the profession are against legalizing Sunday theatricals in New York. Where did Assemblyman Harburger get the idea that his bill represents the will of anybody, unless it be the dive-keepers?



## THE VAUDEVILLE STAGE

CLEVER TRAVESTY DUO.



DOLAN AND LEVHARR.

Dolan and Levharr, whose pictures head this column, have had a varied experience in the business of catering to the amusement-loving public, and have attained their present position by the hardest kind of work. James F. Dolan was born in 1866 at Zilwaukee, Mich., of Irish parents. He began his stage career at Bay City, Mich., in 1883, as a partner of George Fuller Golden, doing a neat song and dance act. They stayed together until 1887, when Dolan joined William Cross, with whom he remained about a year. He had been married in 1886 to Miss Levharr, who is of German-American descent and a native of Middletown, Ohio. In 1889 he decided to put his wife on the stage, and as she could not join in the song and dance act they decided to do a mind reading specialty. They formed a partnership with Sig. Delevante (Thomas O'Hara), a juggler and wire walker, and took out a small "store room show." They bought a tent for \$30 and played fairs as a side show attraction. The Dolans became very expert in the mind reading business, as they went through it twenty-five or thirty times every day. The troupe lived, ate and slept under the canvas. One night a big snake broke loose and awakened Mr. and Mrs. Dolan by crawling over the bed. They decided to sell out the next day to their partner.

They then went to St. Louis, where they played in theatres, doing their mind reading with great success. In 1890 they decided to drop the mind reading, except for concerts and private entertainments, and have since then devoted themselves to travesty. They have put on several skits in which the strong points of popular plays have been burlesqued. Among the travesties are those on *The Lights of London*, *The Crust of Society*, *The Girl I Left Behind Me*, *Othello*, *Trilby*, *The Sporting Duchess*, and *The Heart of Maryland*. They are now preparing a new comedy called *My Lord and Lady*, and a travesty on *The Conquerors*.

Dolan and Levharr have played all the first-class theatres from Boston to San Francisco, and have just closed a successful nineteen weeks' season with Blaney's A Hired Girl.

Next season they will head their own company and will present a five-act comedy called *On Short Notice*.

Mr. and Mrs. Dolan's married life has been very happy. They have a cozy home in the upper part of the city, and a fine looking ten year old son, of whom they are very proud.

## THEATRES AND MUSIC HALLS.

## Proctor's.

Nance O'Neill and McKee Rankin return and present a short version of East Lynne. Dean Edsall, assisted by Frank Keenan, makes her vaudeville debut in a comedy called *The Two Rubies*. The other performers are Jessie Couthoul, reciter and character artist; Leola Mitchell, "The Living Doll"; Florence Bindley, musical comedienne; Johnson, Davenport and Loretta, acrobatic comedians; Post and Clinton, sketch team; Thorne and Carleton, comedy duo; Conroy and McDonald, Irish comedians; the Deltorells, musical clowns; the Renfews, trapeze artists; Allie Gilbert and her animated song sheet; the La Porte Sisters, duettists; Nellie Seymour, comedienne, and Mals and De Moss, illustrated songs. The living pictures are continued.

## Tony Pastor's.

A Dingley Tariff Baby, by W. H. Fuller, is the principal item on the bill. It is presented by George B. Lake, William Clutcha, J. Simpson, Blanche Flunkett, and Annie Ware. James F. Hoy makes his reappearance, being now billed as "Old Boy." The others are: Cora Routt, comedienne; Marie Stuart, vocalist; the Pantzer Trio, eclectrics; Lawrence and Harrington, sketch team; Little Weston, instrumentalist; Pat and Mattie Rooney, comedy duo; Morton and Elliott, musical comedians; Doty and Murray, dancers; Horace Golden, magician; Professor Wallace, "light projectionist," and his bioscope, Flatow and Dunn, sketch team, and Tony Pastor in his latest parodies.

## Koster and Bial's.

El Zohedie, the contortionist, who made a hit at his New York debut last week, is retained, as are Charrion, the sensational trapezist; Albert L. Guille, tenor; De Bessell, clay modeler; Juan A. Calcedo, wire walker; Irma Orbesany and her trained cockatoos; Delmore and Lee, acrobatic, and Clarence Agnew, contortionist. The new comers are: Mlle. Lora, a French chanteuse, who makes her New York debut; Alberto and Alberta, cyclonic dancers, who also make their first appearance here, and Mlle. Vetter, revolving globe performer.

## Harlem Music Hall.

Pauline Hall is the principal headliner this week, with Bobby Gaylor and La Petite Adelaide also in big type. Blockson and Burns, Mlle. Flora, McBride and Goodrich, Foster and Lewis, and Fritz, Leslie and Eddie are other

new features. Diana, the serpentine dancer, is retained another week.

## Keith's Union Square.

A mammoth production of the animated music sheet, with a chorus of sixty voices, is the feature of the bill. Sadie Fox, the contortionist, is the soloist. The other attractions are: Leonidas' cats and dogs; Bert Coote and Julie Kingsley in *A Supper for Two*; the Australian Trio, who make their New York debut in a novel musical act; Myrtle Peek and her trained horse; Barney Fagan and Henrietta Byron, in a singing and dancing sketch; Sam and Kittle Morton, assisted by Clara Louise Morton, in a sketch; Gracey and Burnette, comedy duo; the New Family, instrumentalists; Lora and Page, acrobats; Master Dan McCarthy, vocalist; Beahan and Dakin, Maitland and Richards, duettists; the Baggeena, jugglers, and the Mannellies, ring performers.

## Pleasure Palace.

There are some excellent features in this week's bill. They include Charles E. Wells, assisted by Grace George, in *Frederick Le Maitre*; Filson and Errol, in *A Tip On the Derby*; the Meers Sisters, in an exhibition of bareback riding; M. Rudinoff, the French entertainer; Francelli and Lewis, operatic duettists; Hal Merritt, mimic; the Francioli Sisters, character duettists; Grace Smith, champion bicyclist of Canada; Lincoln and Gillett, acrobatic comedians; the Review Four, comedians; Howard and Bland, comedy duo, and Maxie and Conly, knockabout dancers, who make their New York debut.

## Weber and Fields' Music Hall.

Pousse Cafe, with its latest addition, the Wayhighman, runs along merrily. The olio this week includes O'Brien and Havel, comedy duo; Josephine Sabel, chanteuse, and Melville and Conway, novelty artists.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Hopkins' Trans-Oceanics provide the bill for the current week.

THE LONDON.—Gus Hill's New York Stars make up the week's attraction at this house.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley Burlesque company have returned to this house for their fifth New York engagement this season.

THE OLYMPIC.—Robie's Bohemian Burlesquers are amusing the Harlem contingent this week.

SAN T. JACK'S THEATRE.—Last week's burlesques are continued. In the olio, Karina and Siegfried remain, while Lew Hawkins, Charles V. Seamon, Louise Dempsey, and Lamont and Love are newcomers.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edouard Remenyi, the famous violinist, made his vaudeville debut here last week with gratifying success. He played his own arrangement of the principal airs in *The Huguenots*, and in doing so showed that he is complete master of the most difficult of instruments. The audiences expressed their approval of his work by frequent applause. Remenyi was ably assisted at the piano by Emil Katzenstein, the popular musical director of Keith's. Cushman and Holcombe, who are prime favorites at this house, were seen to great advantage in their new sketch illustrative of life in Klondike. It made a big hit, and the numerous political jests introduced were applauded. Leona Lewis, who has a better singing voice than the majority of soubrettes, sang "Jolly Joe," "I Don't Like No Cheap Man," a new coon song by Williams and Walker; "Oh, Bill," and a new song called "Sadie McIntyre." During the rendition of this song Miss Lewis introduced a novelty which made a pronounced hit. At the back of the stage was an immense picture on an easel, representing a scene in the country in Springtime. When she came to the chorus of the song all the lights in the house were turned out, and it was seen that the picture covered a device for showing the chorus of the song in electrically illuminated letters. The lines appeared one by one, and the arrangement was controlled by the singer from a switchboard on a table at the side of the stage. This is Miss Lewis' own invention, and as a means of impressing the words of a chorus on an audience it beats printed slips and animated coon music sheets all hollow. Thomas J. Ryan and Mary Richfield were to have put on a new sketch called *My Dear Uncle*, but Bob Watt, but they substituted their old success, *The Lunatic Asylum*, which made its usual hit. Ryan's struggle with the "sup" is one of the funniest conceits on the vaudeville stage. La Petite Adelaide, the cute and graceful little dancer, made her vaudeville debut with great success, and danced her way into the hearts of the audience at once. She is likely to become a great favorite with the patrons of vaudeville. Lydia Barry and George Felix made their first appearance in this city as a team, in a sketch which allowed Miss Barry to sing some ballads and afforded Mr. Felix a chance to do his "silence and fun" act. During his antics Miss Barry comes on as a short-skirted soubrette, and sings a coon song. This is a strange notion of Miss Barry's. Not content with her success as a ballad singer in long skirts, she wants to rival the frisky little damsels who sing funny little ditties and try to make the audience think they are full of electricity and ginger and things. Miss Barry is a good ballad singer, and ought to stick to that line of work. Tony Wilson and his clown and Lina Pantzer finished their engagements. Hall and Staley, a comedy team, who made their first New York appearance, were decidedly successful in raising laughs. The first part of their sketch is too much like McIntyre and Heath's Georgia Minstrels, but the second half, during which they impersonated a couple of burglars, is quite original and very amusing. Barton and Ashley made their New York debut as a team, but one of them was here a few weeks ago with another partner. He did the same tricks as before, but his female assistant proved a better feeder than the last one. John Le Clair performed some excellent feats of juggling. Snyder and Buckley were seen at this house for the first time, and scored a distinct success with their musical comedy act. It is full of good gags, and two of them were very elaborately worked out to the great surprise and delight of the audience. The Emerson Ladies' Quartette made a very neat appearance and sang sweetly. Gilbert Sarony made the women giggle continuously with his eccentric act, which is the only one of its kind. Lamore Busch, R. H. Mohr, and Eddie Moore were also in the bill, which was more than usually interesting.

KOSTER AND BIAL'S.—Charrion continued her "take off" act, which has become the talk of the town. She has added to the piquancy of her entertainment by throwing her garters, one at a time as she removes them, into the auditorium, where they are scrambled for by the excited youths who fill the front rows. Carrie Fredericks, a soubrette, who is supposed to have been touring in Europe, made her first appearance since her return. She sang a couple of little songs, did a little dance, and carried off a little basket of flowers. El Zohedie, a contortionist, made his New York debut and scored a marked success. He is made up to look like a girl, and carries the illusion out in his work. His body is very supple and he did some tricks never done here before by any "human cock-screw." One of his best tricks consists of climbing up a spiral stairway on his hands, and sliding down on two polished bars to the stage. As a finish he stood on his hands, and while in that position sang a verse of "Ta-Ra-Re-Boom-De-Ay." He danced a lively jig to the music of the chorus, and the trick was warmly applauded. The rest of the bill was the same as before, and included songs by A. L. Guille, acrobatic turns by the De Kock troupe, Silver and Elmore, Juan A. Calcedo, the Three Polas, and Delmore and Lee; songs by Clarence Agnew, and an exhibition of trained cockatoos by Irma Orbesany. Max Gabriel's orchestra played a new Spanish waltz by Rosey, which promises to become popular.

PROCTOR'S.—Charles Kent and Agnes Proctor presented a one-act comedy, called *Taming a Husband*, for the first time in vaudeville. The play is not new, but it is none the less pleasing on that account. Mr. Kent and Miss Proctor as the quarrelling husband and wife were excellent. Neither missed a single point, and they worked together so harmoniously that the result was a very enjoyable half hour for the audience. For one who has been playing heavy parts so long, Mr. Kent displayed remarkable lightness of touch in this little play. Miss Proctor is a finished actress and played as well as ever. Her gowns took the women of the audience by storm. They are not only expensive, but very tasteful, and she has enough of them to allow her to put on a fresh one every evening during the week. Mr. Brunelle provided an excellent setting for this act, which is distinctly high class. Beside Bonhill sang one new song and some of her old successes. "One New York" seems to be her favorite. Seymour Howe and Emily Edwards made a big hit in their bright and up-to-date sketch, *My Uncle's Visit*. Miss Edwards' fine contralto voice was heard to great advantage in some songs, and her bright repartee in the scenes with Mr. Howe kept the audience in great humor. Mr. Howe's harp playing and dancing are also a feature of the act, which is one of the best of its kind. Eckert and Berg's operatic sketch was well received, and Mr. Eckert's imitations on the piano were encored repeatedly. Al Leech and the Three Rosebuds kept the audience entertained for half an hour with Joseph Hart's bright sketch, *Their First Lesson*. The Rosebuds' real names are Lottie Vincent, Mabel Fuller, and Norma Soulier. Jerome Edwards appeared with her animated music sheet, and sang "I Want Dem Presents Back," with the assistance of several colored boys. Mr. and Mrs. Augustin Neville made their first appearance at this theatre and repeated the success they made at the Palace a short time ago, presenting their funny travesty on *The Lady of Lyons*. William H. Windom and the Blackstone Quartette sang very nicely together and introduced a new coon lullaby. Fordyce, the Australian, who has a puppet orchestra, worked his figures well, and was applauded for his pains. The Sisters Leon, Merkel and Algere, J. A. Riley, and Hadj Lemik were also in the bill. The living pictures were continued.

TONY PASTOR'S.—Odell Williams and his supporting company presented *The Judge's Wooing* for the first time at this house, and it repeated the success it has made everywhere. Madge Ellis made her first appearance here since her return from abroad, and introduced all her new songs with great success. She has replaced one or two of her English ditties with new American songs, and the change makes a great improvement in her act. Edwin Latell and his instruments and gags held the stage for half an hour, and the audience enjoyed themselves every minute. Mr. and Mrs. William Robyns made one of the biggest hits of the bill with their excellent performance in *The Counsel for the Defense*. This little comedy drama contains lines and situations which appeal to every one of the emotions, and it is admirably presented by Mr. and Mrs. Robyns, who now own the exclusive rights to it. Joe Welch, whose close study of the East Side Polish Jew has placed him in the front rank of vaudeville entertainers, made an emphatic hit. He does more talking and less singing than formerly, and has improved the act in every way. Charles J. Stine and Ollie Evans worked hard and made a great deal of noise. Their travesty finish is the best thing in the act. Jessie Merrillees sang some popular songs. Cooke and Clinton proved themselves accurate markswomen. Lorraine and Howell introduced some excellent dancing and two trained dogs. Adolph Adams impersonated famous men with the assistance of wigs, whiskers, and a mobile countenance. Joseph Menchen displayed some new effects on his kinoptikon. Mortimer and Darrell were seen here for the first time in a "Rube" sketch entitled *Zeb and Betty*. Arline Rumsey sang and Saville and Stuart did a neat acrobatic act. Tony Pastor's parodies met with the usual approval.

HARLEM MUSIC HALL.—James F. Hoy made his reappearance after his illness. He gave his familiar monologue, which was hardly as effective as usual. Carrie Scott imitated the tough girl accurately. Smith and Cook's act is very similar to that of the original team of that name. Some new gags would improve it. Wagner and Armin's operatic sketch was pleasing and well sung. Foreman and West's sketch is of average merit. Diana executed several serpentine dances well. McPhee and Hill showed their ability on the triple bars. Bob and Kittle Emmett in a comedy sketch, and Joe Bonnell, baritone, were also on the bill. Business was good all the week.

PLEASURE PALACE.—Low Dockstader kept the audiences in good humor for thirty minutes with his breezy monologue. He introduced his original idea of the animated song sheet, and the chorus had to be repeated four or five times. "I Want My Lala" bids fair to become very popular in Mr. Dockstader's hands. Nance O'Neill presented a scene from *Oliver Twist*, supported by McKee Rankin and Andrew Robson, whose idea of Fagin is to make him grunt out his words in an unintelligible manner as possible. A little less dialect and a little more plain English would be a vast improvement. Miss O'Neill shone very brightly by contrast with her associates. Arthur and Jennie Dunn made a big hit with their bright little sketch, "La Pluie et La Nieve," the storm dance, was prettily done by five coryphees. Scott and Wilson, two acrobats, made up as Chinamen, made their New York debut, and were well received. Their work is of the usual acrobatic comedy order. Foy and Clark, a sketch team, also made their first appearance in this city. They made the audience laugh very heartily, and although their gags were by no means new, the business

## BACK FROM AUSTRALIA.



FRANK LAWTON.

A good specialty is a very handy thing to have around, if one wants to see the world with pleasure and profit. No one realizes this better than Frank Lawton, the whistling comedian, who recently returned from the Antipodes with a big pocketful of Australian coins, an immense scrap-book filled with favorable notices, and a fund of experiences which it would take him a year to relate.

Mr. Lawton went to Australia in May, 1896, with Hoyt's A Trip to Chinatown company. Their season opened at Melbourne, and Mr. Lawton's specialty made such a good impression on the audience that the next day he received a very flattering offer to remain after the season of his company had closed. He took such a fancy to the country and its people that he decided to remain, and at Christmas time appeared in the pantomime put on by Harry Rickards, the manager who owns that side of the world, at least as far as vaudeville is concerned. He appeared in this production for twenty weeks in Melbourne and for fourteen weeks in Sydney. After that he toured through New Zealand with a company under the management of Williamson and Musgrove, the famous Australian managers, and was very successful in his efforts to entertain the inhabitants of that land, which is so far from the sunny side of Broadway.

He finally decided to return to his native heath, and arrived in San Francisco on Sept. 24, 1897. He was engaged on two days' notice to play at the Orpheum, where he made his vaudeville debut. Since then he has filled engagements in all the big Western cities, and finally arrived in New York. He began his Eastern engagements at the Pleasure Palace, and will continue to play the vaudeville houses until he leaves for London, where he has excellent offers of first-class engagements.

Mr. Lawton's first big hit was made at the Station Agent in a Role in the Ground. He was the first to introduce the idea of keeping busy while doing a whistling specialty, and has invented numerous funny little tricks which add materially to the effectiveness of his performance. He played the Station Agent for five years, and also appeared with success as the Private, the Dancing Master, and the Corpse in *A Milk White Flag*.

Mr. Lawton is very enthusiastic over Australia and its people. He says if they like you they cannot do too much for you, and he has nothing but the pleasantest recollections of his stay among them.

which accompanied them was, and they made a genuine hit. Mr. Foy did some very amusing tricks and Miss Clark looked well and danced nimbly. Evans and Vidocq held their own with their gagging act, and caused the house to roar several times. Pete Baker made a hit with his songs and dialect impersonations. Quinn, Cameron and Farley were applauded for their neat work, and they deserved to be, as they are hard workers. Ford and Daven sang some coon songs. They replaced Belle Livingstone, who was compelled to close on account of a disagreement with her support. Georgia Earnhart played on several instruments, including a piano, on which she played rag-time selections.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—That Weber and Fields are fully alive to the necessity for keeping their entertainment fresh and up to date was amply proven on Thursday evening last, when they replaced *The Worst Born* with a burlesque on *The Highwayman*, DeKoven and Smith's comic opera, which is making such a hit at the Broadway Theatre. *The Worst Born* was the least interesting part of Pousse Cafe, and its retirement will make the performance ever so much better, especially as the new skit is very amusing, and is a splendid parody on the original. It is called *The Highwayman*, and was written by Edgar Smith and Louis De Lange, with five new and catchy musical numbers by John Stromberg. Peter F. Dally made a big hit, as usual, with a song called "The Farmer and the Con Gent." Charles J. Ross gave a serious burlesque of the part of the Highwayman, as played by Joseph O'Mara at the Broadway. He sang a very pleasing little song called "Sun Blarney's the Art of Stealing a Heart," with just the right amount of neat Irish brogue. Sam Bernad was a funny sailor who carried his boat with him when on shore. He made a hit in spite of the size of his part. Joseph Weber and Lou Fields, as a would-be robber and a real robber, respectively, added to their reputations as fun makers. Mabel Fen-ton, Sylvia Thorne, Lillian Swain, and Grace Freeman did the little they had to do artistically. The holding up of the stage coach was very amusing. When the stage rolled on, after a great noise, it turned out to be one of the "Owl" lunch wagons which stand at the side of the streets in New York. It was drawn by four supers made-up as horses, and at the command of the Highwayman they threw up their front legs. The skit was costumed very fine, and Mr. Ross made an especially fine appearance in his green coat and billycock hat. Pousse Cafe, as it stands now, is one of the funniest and most picturesque entertainments ever seen in New York, and it is no wonder that the little music hall is too small to accommodate the crowds who are anxious to see the clever comedians and pretty girls who make up the company. By the way, the new song, "How I Love My Lu," which is sung by Peter



## VAUDEVILLE.

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## A Real Comedy Duo.

## AL. FIELDS AND BELLE STEWART

(Late of the ORIGINAL team of Fields and Lewis).

(Of the famous Stewart Sisters).

In a new and original 20-minute farce, in which their varied talents will have full scope. Managers of first-class houses who wish to secure a good headliner, address

AL. FIELDS, care Jos. W. Stern &amp; Co., 45 East 20th Street, New York.

F. Dailey during the first act, is a great success. The olio last week was furnished by George Fuller Golden, who made his usual hit; the Three Brothers Melrose, who did a pleasing acrobatic act, and Keno and Welch, who were first on the bill.

## BLACK PATRI IN THE FAR WEST.

The Black Patti's Troubadours, under the personal direction of Voelckel and Nolan, are meeting with phenomenal success on their tour of the far Northwest to the Pacific Coast. In some cities it has been found necessary to double the prices for seats and admission, so great has been the demand to witness the performances. At Fort Harrison, Montana, the officers and ladies stationed at that military post tendered a complimentary band serenade to Madame Jones on Jan. 14. It was a gala occasion and a brilliant concert programme was rendered by the Twenty-fifth United States Infantry Band with Madame Jones and other principals of the company assisting in vocal selections. After appearing in Seattle, Tacoma, Portland, and one or two other Puget Sound cities the company will travel to San Francisco, where they open a two-weeks' engagement at the Columbia Theatre.

The fame of the company has spread to far off Alaska, and it is among the possibilities that next season's tour of the Troubadours may include some of the cities of that country.

## BARRYMORE BACK IN VAUDEVILLE.

Maurice Barrymore, who has been playing in A Ward of France since the opening of the season, has decided to return to vaudeville, and will make his re-appearance in A Man of the World at Proctor's next week. He was offered the leading part in A Southern Romance, which is to be revived in this city very soon, but was compelled to decline it owing to his contract with F. F. Proctor. He has not decided as yet whether he will remain in vaudeville the rest of the season or not. He will fill the Proctor contracts and will then decide his future course.



## HE FELL OUTSIDE THE NET.

When Delmore and Lee had finished their act at Koster and Bial's on Friday evening last, an accident happened to Lee which has been expected all along. In swinging from the ladder to a rope, which they use for descending to the stage, Lee missed his aim, and fell. The net used by this team is very small, and of course was of no use. The acrobat struck on the edge of it and fell on an orchestra chair, which luckily was unoccupied. He struggled to his feet, and was assisted to the stage by the musicians. The accident caused great excitement in the house. It was learned that Lee suffered nothing more than a severe shaking up. It is to be hoped that he will profit by his experience and provide himself with a net which will be of service to him and a protection to the people who sit in the front rows.

## ANOTHER NEW TEAM.

Al. Fields, of the original team of Fields and Lewis, and Belle Stewart, of the Stewart Sisters, have decided to perform together in future, and are now engaged in preparing a farce which will give them ample opportunity to amuse. May Stewart is very ill at a hospital in New York, and will soon have to undergo an operation. The chances are that she will not be able to play for a long time, so her sister decided to join Mr. Fields, who is her husband. Both Mr. Fields and Miss Stewart are very clever performers, and are able to do excellent single specialties, so their combined efforts cannot fail to make a good impression. They are negotiating with a well-known writer for material, and will probably open at Pastor's.

## "ASTORIETTE" ACTORS.

Charmion, the trapeze performer who does the disrobing act at Koster and Bial's, appeared in the ballroom of the Waldorf Astoria Hotel on Jan. 18, before the Society of Musical Arts, an organization of swell society folk, who found high-class music very tiresome. She confined herself to that part of her act which begins when she has removed her walking clothes, and the society in consequence was unshocked and disappointed. At the next performance of this strange society Annabelle and Press Eldridge will be the stars, or "Astoriettes," as they are called in the programmes.

## HALLEN AND FULLER'S NEW SKETCH.

Frederick Hallen and Mollie Fuller produced George M. Cohan's new sketch, A Wife's Hero, at the Bijou Theatre, Washington, D. C., on Friday evening last, and according to a dispatch from John Grieve's it made such a hit that Mr. Hallen was obliged to make a speech. There are three characters in it, a would-be athlete, a female bicyclist and a prize fighter. The last named character has not a word to say, and can be played by anybody; still it is one of the "fattest" parts in the piece. It will be put on in New York in the near future.

## BELLE LIVINGSTONE'S PREDICAMENT.

Belle Livingstone, who opened a week's engagement at the Pleasure Palace last Monday, was obliged to close on Tuesday owing to the strange conduct of her assistant, Miro Delamotta. The sketch On the Stage, by Kenneth Lee, was so well received on Monday that Mr. Delamotta made up his mind that he would not play any more unless his salary was doubled. It was a case of "double or quit," and Miss Livingstone decided to quit rather than submit to his demand. She was giving him a very liberal salary, and his strange behavior has disarranged

her plans completely. She has engaged C. Garvin Gilmaire to take the place of the "striker," and will soon be ready to start out again.

## A MONSTER BENEFIT FOR THE FUND.

Nearly all the leading vaudeville managers in the country were represented at a meeting at the Actors' Fund last Thursday, called to discuss the ways and means for a monster vaudeville benefit in behalf of the Fund. There was a great deal of enthusiasm, and no lack of unanimity, and if all the plans projected can be carried out successfully it is likely that the Fund will place to its credit the biggest benefit it has ever had.

The veteran, Tony Pastor, who is a trustee of the Fund, presided, with Frank G. Cotter as secretary. Koster and Bial, Oscar Hammerstein, B. F. Keith, F. F. Proctor, Weber and Fields, Hyde and Behman, H. C. Miner, W. A. Brady, and many out-of-town vaudeville managers were also represented. Mr. Pastor explained the imperative necessity of adding to the Fund's income by means of frequent benefits, and called attention to the apparent backwardness of the vaudevillians in this respect in the past. He stated that fully sixty per cent. of the Fund's beneficiaries were variety people, and Mr. Brady endorsed this. In the general discussion that followed it became apparent that if there had been any lack of vaudeville benefits it was only because the managers had not been called upon by the Fund's officers to lend their assistance.

It was determined to hold the benefit on Sunday evening, Feb. 20, at Koster and Bial's, the free use of which was tendered by Manager Alfred E. Aaron, in behalf of the Koster and Bial company. The bill will be a phenomenal one, judging from the pledges made by the managers at the meeting, and will embrace all the big vaudeville stars in addition to many novel features not hitherto seen in variety. The show will open early and close late. All the boxes will be sold at auction, and there will be a notable gathering of vaudeville favorites, male and female, both before and behind the curtain.

Various committees were appointed, and work will begin at once in earnest. The Reception Committee includes Messrs. Miner, Keith, Brady, Proctor, Hyde, Behman, Hammerstein, Albee, Curtin, Huber, and others. The stage will be managed by Messrs. Pastor, Aaron, Hurtig, Seaman, Wallen, and others. The press arrangements were entrusted to Manager J. Austin Fynes, of Keith's, and Mr. Cotter will attend to the detail work.

The Fund is in danger of losing a good share of its annual income through the Greater New York charter, which makes no provision for the apportionment of a share of the theatrical license money to the Fund, as heretofore. In the past, the Fund has had from this source from \$10,000 to \$15,000 yearly. To make up this deficit, the vaudeville managers at yesterday's meeting determined to go to work with a will. There was also manifest quite a feeling of rivalry in regard to the recent "legitimate" benefits for the Fund, and an effort will be made to bring the receipts of the vaudeville benefit far beyond those of any recent benefit for the same object.

Another meeting of the committee will be held at the Fund's room next Thursday afternoon, Jan. 27, at three o'clock, when applications from performers who wish to take part will be received, and other matters of importance will be attended to.

Through the efforts of THE MIRROR, Louis Aldrich, W. A. McConnell, Mathews and Bulger, and others, a big vaudeville benefit was given about a year ago at Koster and Bial's. On account of the lack of proper organization, the affair was not as successful as it might have been. Still, a good sum was realized, and the benefit awakened great interest among the vaudeville performers, and was a step in the right direction.

The big headlines who are making princely salaries ought to set a good example by taking life memberships in the Fund, and every member of the vaudeville branch of the profession ought to join it at once, as they can never tell when they will need to call upon the Fund for assistance.

The managers who are interested in the benefit are determined to make it a big success, and every vaudeville performer, great and small, who can do anything in the way of helping toward this success ought to volunteer for the occasion.

Novelties which will attract the public, are especially desired. Any one who has an idea which is calculated to arouse the interest of the public, can send it to THE MIRROR, and it will be submitted to the committee, who will select the ones which seem most desirable.

Now then, ye bright lights of the vaudeville stage, put on your thinking caps, and win fame for yourselves and money for the Fund! Don't delay as the time is very short and the programme must be made up.

## OLYMPIA'S AFFAIRS.

The probabilities are that Oscar Hammerstein will reopen Olympia himself in a few days. None of the bids for the lease were satisfactory, and it is said that the composer-manager-architect-builder has so arranged matters that he will again assume the management of his immense structure. He will put on a new spectacular piece in the music hall, and will run the Lyric end of the building as a combination house. If he puts good attractions into both ends of the building, he will soon be able to recoup his losses; the car-worn look will disappear from his face, and Broadway will once more see the original "happy Hammerstein."

## FLORRIE WEST RECOVERS.

A letter was received last week from Florrie West, who has been very ill for several weeks past in Liverpool. She is recovering, and expects to go to London soon. It is likely that she will return to New York in the early Spring.

## FILSON AND ERROL'S HIT.

Filson and Errol are enjoying the greatest success of their career with their new sketch, A Tip on the Derby, written for them by

## BURT'S SUMMER CIRCUIT

FRANK BURT, General Manager. Main office, Burt's Theatre, Toledo, O.

Controlling the Following Popular Summer Resorts:

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WANTED—High-Class Attractions, Light Opera, Drama, Farce-Comedy, Minstrel, Vaudeville, or Novelties. Concessionists address LOCAL MANAGERS. Artists and Managers address FRANK BURT.

MR. FRANK BURT will be at the office of WILSON & SMITH, No. 853 Broadway, New York City, during the month of February, where all letters relative to engagements should be addressed or applications made.

Gustav Walter's Latest Importation Direct from Paris,

## EL ZOBEDIE

First American Appearance.

## Exercises Suprenants D'Equilibre.

CONCEDED TO BE EUROPE'S FOREMOST EQUILIBRIST.

Jan 24—last week—at KOSTER AND BIAL'S. Following week,

B. F. KEITH CIRCUIT.

Managers and agents are invited to come and see this wonderful act. For time and terms address RICHARD PITROT, Manager of El Zobedie.

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By arrangement with Mr. J. H. Stoddart.

EDWARD MCWADE=MARGARET MAY  
IN A MATRIMONIAL BLIZZARD.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, satirical, and absurd. Address 128 LEXINGTON AVE., N. Y.

Dudes of the Tenderloin!

## B. BARRON GRACIE AND REYNOLDS LEW

Owing to closing of Corinne's season, AT LIBERTY TO PLAY PARTS.

Strong Specialty.

Address Mirror.

George M. Cohan. Success has not spoiled them, however, as they still call themselves "variety actors," although they were the first to introduce high class comediettas into vaudeville. They did this long before the advent of the much-advertised "legits" ever thought of going into vaudeville, and have been uniformly successful.

## MANAGERS MEET AT CLEVELAND.

The second annual convention of the charter members of the Empire Circuit of vaudeville theatres was held at Cleveland, Ohio, Jan. 19, 20, 21. Those present were: James J. Butler, of the Standard, St. Louis, president; James E. Fennesse, of the People's, Cincinnati; Empire, Indianapolis, and Gaiety, Chicago; J. H. Whalen, of the Buckingham, Louisville, treasurer, and Frank M. Drew and W. T. Campbell, of the Star, Cleveland, directors. Hubert Heuck, of Cincinnati, vice-president, and H. W. Williams, of Pittsburgh, secretary, were unable to be present at the meeting.

The first two days of the meeting were spent in sight seeing, but Friday the managers remained in session from noon until nearly midnight. Owing to the absence of members no election of officers was held, but the following facts were given out for publication:

The Empire Circuit is incorporated under the State laws of Ohio for \$30,000, \$25,000 being paid in. This money is to be used to lease or build and operate first-class vaudeville theatres in any city it necessary. During the convention offers from two New York syndicates were submitted to supply the circuit with combinations for the season of forty weeks, but these propositions were not considered, as the Empire Circuit does not wish to antagonize the road managers desiring to do business individually, and direct with the road manager whom they have been dealing with for many years. The most important thing to be accomplished by the Empire Circuit is to go over the list of attractions booked at

"NATURE'S BEAUTY SPOT."

## FAIRBANK

The Elite Family Resort at

## INDIANAPOLIS.

WILLIAM TRON, Proprietor.

Will inaugurate the Summer season about May 15. Introducing high class specialties. Now booking. Write at once to: GEO. W. JUNE, Amusement Manager.

## SEYMOUR HOWE

Eccentric Singing and Dancing Comedian,

## EMILIE EDWARDS

Mezzo-Contralto, Monologist.

Proctor's 23d St. Theatre, Jan. 17, 1898. Miss Edwards has evidently left her voice in the cellar until it got rusty. —Cincinnati (local space filler).

Miss Edwards has such an unusual voice that she made a distinct hit, observed and appreciated by the huntman of the Chicago Opera House, who immediately engaged her; she is a cultured musician, but her voice has been more neglected than reasonable, considering it is so fine a natural organ. —ANY LESLIE (America's recognized lady dramatic critic).

Permanent address, Mirror office.

## TALK OF THE WEST!

All time open after January.

## HARRY THOMSON

King of Greater New York.

Address 623 Knickerbocker Ave., Brooklyn, N. Y.



the various theatres controlled by the circuit and to eliminate from their books any worthless or doubtful organizations. The question of percentage with the company and house is left entirely with the negotiating parties.

The Empire Circuit now controls the following theatres: Star Theatre, Cleveland; Academy of Music, Pittsburgh; People's Theatre, Cincinnati; Standard Theatre, St. Louis; Empire Theatre, Indianapolis; and Gaiety Theatre, Chicago. The next meeting will be held at Pittsburgh, Pa., March 15.

#### VAUDEVILLE JOTTINGS.

George S. Bliss, of Bliss and Stern, has recovered from his recent illness and the team opened at the Palace Museum, Baltimore, yesterday.

Harry Demone has given instructions to his lawyer to protect his title.

Helmrich Corried, manager of the Irving Place Theatre, has kindly consented to stage comedy and tragedy for Minnie Seligman-Cutting, whose engagement at Proctor's begins Feb. 7. Mr. Corried is a very busy man, and is doing this favor on account of his great friendship for Mrs. Cutting.

Edward McWade and Margaret May are presenting their funny farce, A Matrimonial Blizzard, at Keith's, Boston, this week.

Minnie Seligman-Cutting has accepted a one-act play by Geoffrey Stein, called Chapter I, which she will probably produce during her engagement at Proctor's.

Francesca Redding has found a good leading man at last and is consequently in a very happy frame of mind. He is Carleton Macy, a young actor of wide experience and varied talents. Miss Redding is now busy preparing her new comedietta, which will be entirely different from anything she has been seen in hitherto.

Edna Rawlston, who has been one of the biggest hits in 1897 since Aug. 28, when the season started, was released from the company last week on account of the desire of the management to reduce expenses.

W. S. Harkins and Lilla Vane contemplate presenting a one-act play in vaudeville.

Alice Atherton's broken ankle is mending slowly. George W. Day has signed a contract to appear on the Orpheum circuit for five weeks, commencing Feb. 28.

Ernest Wilson and Lella McIntyre are playing Keith's New Theatre, Boston, Mass., this week. This is their eighteenth consecutive week playing dates. They play New Haven next week.

The Beverwyck Music Hall, at Saratoga Springs, managed by G. F. Jerome, had the following bill last week: St. Julien, Olga DeForest, Daisy Linden, and Myra Deane.

Kenyon Jones, the pianist of Davis' Theatre, Scranton, Pa., has returned to his home in Fulton, N. Y.

Stanley Whiting, who has taken the management of the Fay Foster Burlesque company, reports wonderful business last week at Trenton, N. J.

Mr. and Mrs. Arthur C. Sidman have bought a place at Bensonhurst, L. I. (Greater New York), which they have christened "Red Hook Rest, the Reuben's Retreat." They will rest there next summer and entertain their friends.

At a performance given at Iowa City, Ia., last week by the Cherry Sisters the audience broke up in a riot, which the police were unable to suppress. The Fire Department was called out, and it was not until the crowd had been thoroughly drenched with the stream from a hose that order was restored.

E. J. Henley will probably return to vaudeville. He has had a number of good offers since his debut at the Palace last month.

A. B. Sloan, who composed the music of Jack and the Beanstalk, Excelsior, Jr., and Simple Simon, has joined hands with J. G. Saville. They will work together on some high-class musical comedies for the vaudeville stage.

Hyde's Comedians will visit the Pacific Coast during the Spring.

Her, Burke and McDonald have joined the Rosow Midgley's company.

A gag which threatens to become epidemic runs like this: "Did you hear that Sousa, the bandmaster, was drowned the other day?" "No; how did it happen?" "He was playing 'On the Banks of the Wabash' and fell in."

Joseph Hart and Carrie De Mar were the features of a special vaudeville bill at Keith's Opera House, in Providence, last week. The Providence papers praised their work in the highest terms.

Ernie Veronesi writes us from Charleston, S. C., where she has been spending the winter treating her throat trouble, that she will return April 1 and open at one of the vaudeville houses in Chicago.

George W. (Pop) Siddons, father of Ida Siddons, of burlesque fame, is in advance of Burdette Columbian Burlesquers. Mr. Siddons is the oldest active advance agent in America to-day. He began his theatrical career in 1844 with Sand and Lent's Circus, which at the time was showing at 33 and 35 Bowery, New York. Mr. Siddons has been connected with the show business ever since, except during the past three years. Some time ago he purchased a farm of over three hundred acres near Plymouth, N. H., where he intended to settle down and spend the declining days of his life, but the great desire to once more mingle with things along the theatrical road became too great for his better resolutions, and the result is he is making a tour of the country. This is to be his farewell trip, as he will next year return to his farm and settle down.

Gertrude Haynes was the feature of the bill last week in Toronto, and is heading the bill at the Francaise, in Montreal, this week.

Seymour Howe and Emilie Edwards were at Proctor's last week, and Miss Edwards writes "Our treatment was such that I feel we might without egotism paraphrase the noted quotation of Lincoln to read, 'There are some acts that please some of the people some of the time, many acts please many people most of the time, while our act pleases all the people all the time'; and it pleases the managers, too."

Edwin Hoff, Merri Osborn, and J. H. Bunny will shortly make their vaudeville debut in a sketch written by E. E. Kidder, called Where There's a Will There's a Way.

C. Garvin Gilmaire, who is at the Bijou, in Toronto, will join Belle Livingston next week.

The Five Noses have introduced a new specialty into their act, called "The Countown Rag Time Band," which is said to be a decided novelty.

Bertha Wagner, of Wagner and Arnim, sprained her ankle during her act at the Harlem Music Hall last Tuesday. She was, however, able to appear the following evening.

#### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Hopkins' Big business has naturally resulted from the excellent offerings provided by the management of this theatre. The visions of art have lost none of their effectiveness, and among the new pictures this week is a magnificent creation on classic lines, entitled "The Birth of the Pearl." The dramatic offering, The Charity Ball. The specialties are by Webb and Hassan, Barnes and Simon, Morton and Revelle, Caroline Hall, the talented triple voiced vocalist, and others.

Olympic Manager Castle always has the best for his patrons, and this week is not an exception to the rule. That good old favorite, Pat Reilly, gives his monologue concluding with some highly colored drawings. The Three Gardeners have a good musical act. Attie Spencer looks pretty and sings nicely. The Franchonetti Sisters are chic. Probel and Ruge are a funny duo. The Eldridges introduce some real comic comedy, and the others are Frank Bryan, Donzoo Brothers, Eulalie, Three Lane Sisters, Charles and May Morrell, Chris and Maud Lane, the Parisians, La Champagne Quadrille, and Walks of All Nations. The entire bill was enjoyable from start to finish.

Haymarket: Jay Rial has that ever welcome and

decidedly popular attraction, Russell Brothers' co., resulting in packed houses nightly. The Russell Boys are funny as the Irish Servant Girls. Caron and Herbert, the Pantomimic Athletes, are the best ever. Lizzie B. Raymond is a favorite from pit to gallery. Montgomery and Stone always have the newest comic songs and dances. Dillon Brothers, Staley and Birbeck, the Fremonts, Nestor and Bennett, McCarthy and Reynolds, Harry Thompson, De Hollis and Valora, Mamie Kline, Tony and Flo Vernon, Mabel Hunter, and the Richmonds complete the continuous programme.

Chicago Opera House: George Gardner and Edgar Ely have a highly pleasing sketch this week called A Cure for Jealousy, which is creating a great deal of laughter. They are an admirable sketch team, and they always have something new and refreshing to offer. The Jose Quintette are singing their popular successes, Mathews and Harris, Phyllis Allen, Three Backst. Brothers, John and Bertha Gleason, the Zenos, Eric Pollock, Jarrett and Jarrett, Cora Barton, Belle Sachs, Ford Brothers, Julia Kelly Burke and Gray, and William Gilbert are all excellent.

Sam T. Jack's Opera House: The May Howard Burlesque co. is in the second week of remarkably successful engagements, and the performance is an excellent one. Phil Mills is a bright comedian, Barr and Evans present an enjoyable specialty, and there are numerous other capable specialty people in the olio. Two burlettas serve to introduce May Howard, who is as pretty as ever, and wears the usual fetching costumes. She is surrounded by a jolly lot of burlesquers who know how to entertain, and her season will undoubtedly be a successful one. Harry Morris' co. plays a return engagement at this house next week.

Savoy: Fred Rider's Moulin Rouge co. is the current attraction; Harris and Walters, Blackberry Sisters, Gordon and Lick, Jack and Jennie Bernard, and Cooper and Stewart appear in the olio, and in the burlesques catchy music, lively comedy and pretty ensembles all introduced.

Gaiety: Harry B. Clifford's own co., called the American Burlesquers, is here, and a pleasing entertainment is given by Harry Montague and others. Parisians (formerly the Imperial): This resort has a new name, and likewise new managers. Mile. Nini Diva has taken charge of affairs at this house, and in future straight vaudeville will be offered. Nina Diva appears in her specialty, and a Grand Bal Champetre, arranged by Signor Romeo, is the closing number on the programme.

Drezel: A fairly good vaudeville bill is offered each week.

Orpheus: This place is again dark, and will remain so until some one comes along who aspires to be a manager of a music hall.

Notes: George H. Harris was a caller last week, and tells me that Robert Fulgore's attractions are doing well. Tom Nawn will close his season shortly in Milwaukee, and he and his clever wife will return to vaudeville for a period of ten weeks on the Coast, at the conclusion of which a new piece will be arranged for the Nawns. "Fony" Moore, formerly principal comedian of Clifford's Savoy and Gaiety theatres, has come on the road as acting manager of the Booming Town co. James Cook writes me from Louisville, saving everything is progressing satisfactorily relative to his new comedy. Two Swell Members. Joseph J. Leonard, doorkeeper at Hopkins' Theatre, is very ill. Banks Winter composed the music for the new comedy, "Wimark," the "child wonder," has been very scarce of late. It is said he is busy tuning pianos and writing an opera, the book of which is being written by a well known author.

**BOSTON, MASS.**—The top-liners at Keith's this week are Joseph Hart and Carrie De Mar in The Quiet Mr. Gay. The animated song sheet is continued this week with the songs of the olden days. New views on the biograph are included as usual. The other features are Hilda Thomas and Frank Barry, Tony Wilson and clown, A. O. Duncan, Edwin Latell, Margaret May and Edward McWade, Hayes and Bandy, Ernest Wilson, Lella McIntyre, John H. Shepley, Ladell and Alvera, Harry Merritt, who, by the way, is one of the best comedians in the city, plays at Keith's, Provo, Bud Snyder, and the Yeddo Troupe.

There are lively times at the Palace this week for Sam T. Jack's Tenderloin co. is there. In the olio are the Fonti Boni Brothers, Gussie Vivian, Willis Clark, James Thompson, Gertie Harrington, Reese and Swan, Master Beets and Beautiful Egypt.

At the Lyceum this week the Watson Sisters Burlesque co. is the attraction, including Kelley and Fitzgerald, May Adams, Clark, Mansfield and Zandretta, Warren and Howard, and the Watson Sisters and Juan de Zanora in their trapeze act.

In addition to the performance of The Boy Detective by the stock co. at the Grand, there is an olio presenting J. W. Bingham, Mrs. Sam Lucas, La Clede and Raymond, Berkeley and Bell, and Myrtle and Fulton.

At the Zoo the animals have all been removed to the lower hall, while the upper Bates' Hall has been turned into an auditorium with boxes, chairs, etc. This week a vaudeville entertainment is given by Walter Pembody, the Silvers, Annie Whitney, Lou Wells, Tom Hebron, the Romany Gypsies, and Alexander. Next week the Harvard Opera Comique co. will open a long engagement.

At Austin and Stone's this week Myrnes Burroughs and her Circus Girls continue to lead the attractions, which include Joe Krenzo, the Sisters Challa, Baker and Thorn, the Brothers Roche, the Novelty Trio, McLean and Hall, Tom and Kitty Morrissey, Eiting Sisters, Al Byron, Monsieur and Madame Vestral, Joe Fox and Dan Burke.

Bryant and Watson's Burlesque co. is at the Howard this week presenting Harry Bryant, Dollie Daverport, Watson and Dupre, the La Moyne Brothers, the Washburn Sisters, Mitchell and Love, and Tom Nolan. In the house olio appear La Clede and Raymond, the Three French Trumpeters, Saville and Stuart, Higgins and Leslie, Ozzy, Leopold and McDonald, Ford and Davern, Ella Morris, Georgia Earhart, and James B. Mack.

**WASHINGTON, D. C.**—Miac's City Club co. opened a return engagement at Kernan's Lyceum to-night to a very large attendance. An olio of unusual strength include Conroy and McFarland, Lew Palmer, Nellie Walters, Anna Lomborg, Leslie and Carrie Fulton, Fannie Everett, Sophie Erie, Dick and Kattie Kenna, and the Four French Sisters. A mid-week change of burlesque will be given. The Gay Masqueraders come 31-Feb. 5. The announcements this week at the Bijou comprise Madge Ellis, the World's Trio, Sisters Raymond, Madden and Adams, Truheart and Dillon, Will White, Sisters Becher, Whaley and Davenport, and the burlesque, The Sultan's Pasha. Thursday and for the remainder of the week there will be a series of wrestling matches for the championship of the District of Columbia between John J. Luekey and R. Roy Mackey. Frederick Hallen and Mollie Fuller have made a strong hit during the week. Lew Simmons and Clark Gossard continue as popular favorites.

The stock co.—Treasurer and Press Agent—W. L. Ballauf, Jr., of the Lyceum, is rapidly forging to the front as a burlesque and song writer. He has now almost completed two burlesques for the opening and closing of the Irwin Brothers co. for next season. Two of Mr. Ballauf's songs which have made a mark success are "Remember She's Your Wife" and "I'll Tell My Papa That You Hit Me."

Another burlesque now well in hand is a three-act composition, entitled A Son of a Gun. Mr. Ballauf is also the author of The Midnight Special, a railroad play that has made a success, and Lost Among the Living, a Western romantic drama.

**JOHN T. WARDE.**

**PHILADELPHIA, PA.**—The popularity of the Bijou is nightly attested by the continued attendance of large numbers of people who give enthusiastic applause to the splendid offering of first-class vaudeville stars. The current bill introduces the famous violinist Remonty. The animated song sheet for fourth week with Josephine Gossman, a clever comic soloist: Hayes and Lytton, Lewis and Ernest, Berger and O'Brien, Brothers Fortanis, sensational acrobatic grotesques, a great hit, remaining for second week: the Blondells, Emerson Ladies' Quartette, John Zimmer, Professor Allini's monkeys, Fordyce, Derenda and Breen, club experts: Dave Gratta, Irish comedian, and Rossley and Lee. The Bijou is a credit to the Quaker City in the way of cleanliness, polite attention, and for the many safeguards in the building for the protection of life and property.

Al Reeves' co. is at the Trocadero for the week to usual large patronage. Thatcher and Milton, Perry and Burns, Cozy Grant, Olive Russell, Carr and Jordan, Harry Elven, Manning and Provost, Florence Ragland, Lillian Perry, Graham Sisters, and Al Reeves make up the co. The show makes a favorable impression. For week of 31 Sam Scribner's Columbian Burlesquers.

The Lyceum Theatre has a tempting and always

#### VAUDEVILLE.

#### VAUDEVILLE.

### THE LEADING FEATURE.

# FILSON AND ERROL

## A Tip on the Derby

By George M. Cohen

(Copyright No. 640308.)

ALWAYS SUCCESSFUL! IN GREATER DEMAND THIS SEASON THAN EVER.

We do not require a special agent to locate Towns, discover Theatres, or "Con" the Managers, and we are especially proud of the FACT that we are only "VARIETY ACTORS," although universally recognized as the FIRST to introduce HIGH-CLASS COMEDIES in Vaudeville.

BOOKED SOLID TO JUNE 8.

The following critique is but one of many:

The Brooklyn Citizen says: "What is undoubtedly the cleverest sketch ever seen at HYDE AND BEHMAN'S Theatre, is rendered this week by FILSON AND ERROL, well known to the lovers of vaudeville by their act entitled WOMEN vs. MEN. They come again to this borough with a dashy little comedy called A TIP ON THE DERBY. Lively situations and amusing line characterizes it, and the piece met with a most flattering reception. A most commendable feature of the performance of this clever team is that it partakes of none of the dull and long-drawn-out circumstances which have been too familiar on the vaudeville stage of LATE. Everything goes with a vigor and dash that keeps the attention riveted throughout...."

PROCTOR'S PLEASURE PALACE THIS WEEK.

Read the Top Line Once More!

welcome attraction in Jermon's Black Crook Extravaganza co. with new olio, an up-to-date programme attracting deserving large patronage.

Kensington Theatre has Robie's Knickerbockers in a lively and interesting show to fair business.

S. FERNBERGER.

**CLEVELAND, O.**—Reilly and Woods Co. furnished a first-class entertainment at the Star week 17 and were favored by big houses at each performance.

The Eldridges open the bill, followed by the three Lane Sisters, Pat Reilly, Probel and Ruge, three Sisters Franchonetti and Eulalie, Frank D. Bryan, three Gardner Brothers, Brothers Deano. The work of William Deano, who is an old Cleveland boy, is worthy of notice. The bill closes with The Walks of All Nations. Week of 24, The Gay Girls of Gotham.—After the performance Tuesday evening, 25, at the Star Theatre Tom Jenkins and Martin Burns, of Chicago, will wrestle for a purse of \$250 and date receipts.—The managers composing the Empire circuit met at the Hollenden Thursday, 26.—George Lavigne, the champion light weight of the world, will give exhibitions of sparring at the Star week of 24.—T. M. A. Cleveland Lodge, No. 9, offers a handsome pin as a prize to the member selling the most tickets for the benefit at the Cleveland Theatre Sunday, Feb. 29. Charley Curtis, of the Star Theatre, is in the lead for the prize. Joe Devlin, the advance agent of Reilly and Woods' show, remained in Cleveland week 17.—Charlie White, the property man at the Euclid, is getting out the programme for the T. M. A. benefit and it will be a hummer.—Frank D. Bryan, of Reilly and Woods' show, was kept busy week of 17. Frank is an old Cleveland boy, and his friends entertained him royally while here.

WILLIAM CRASTON.

**PROVIDENCE, R. I.**—Flynn and Sheridan's New City Spoken opened a week's engagement at the Westminster 17 to a very large audience. Crusie Sheridan and Harry Stewart headed the co. in a couple of good burlesques, and the olio embraced acts by the Robinson-Baker Trio, Hi Tom Ward, John Flynn, Mr. and Mrs. Robinson, Whitelaw and Stewart, Mr. and Mrs. Coley Grant, and the Smiles Sisters. It was a pleasing entertainment. Flynn and Sheridan's Big Sensation 24.—At the Olympic 17-22 another interesting bill was given to good-sized audiences. Milton and Dollie Nobles pleased with their farce, Bilgeville Junction. Press Eldredge kept the audiences in a state of merriment, and George Wall and Walters had a clever musical act. The Blondells were also well received. The remainder of the bill was furnished by John and Nellie McCarthy, McMahon and King, Le Claire and Hayes, O'Brien and Havel, and Professor Almi and his educated monkeys. The bill for the week 24-29 will include Doug and Shepard, Leona Lewis, and Pettigall and Haynes.

H. C. RIPLEY.

**JERSEY CITY, N. J.**—Flynn and Sheridan's Big Sensation co. came to the Bon Ton 17-22 to a very big business. This was the first engagement of the co. in this city and it has made a good impression. It is a double co., and the opening of the show is mammoth and full of bright things. The colored contingent is clever. The olio presents Maude Gordon and Flouise Hughes, Marion and Pearl, Gertie Sawyer, Max Bohne and Sherman (Voted the Smiles Sisters), the Golden Gate Quartette, Sherman Costes, Arthur Costes, Frank Sutton, and Henry Winfred. A cake walk at each performance for \$25 is open to all comers and proved to be a novelty. Fred Hallen and Mollie Fuller's First Prize Ideals 24-29. Isham's Octocorals 31-Feb. 5.

Flynn and Sheridan's Big Sensation co. made an imposing street parade in open barouches 17.

Appearing at the Junior O. U. A. M. star 18 were Amity Male Quartette, Joseph Linden, William Josh Daly, and Charles A. Vaughn.

At the Junior Guards' anniversary 18 at the Club Theatre the performance was given by Usher and Thomas, the "Black and White" act, Turner, Probel, Irving, E. B. Delcarr, Stanley Macintosh, Flatow and Dunn, and a cake walk.

WALTER C. SMITH.

**FALL RIVER, MASS.**—Rich's Theatre (Mason and Beck, managers): Flynn and Sheridan's City Sports are favorites here and were a good card for the new management. The engagement 13-15 attracted largely and pleased. The olio included the Smiles Sisters, Hi Tom Ward, John Flynn and Vera Olcott, Mr. and Mrs. Robinson, Whitelaw and Stewart, Robinson-Baker Trio, and Mr. and Mrs. Coley Grant. Mile. Ani's Monarchs 17-19 was the No. 2 co. O'Brien, Jennings and O'Brien, of this city, are with the co. and have a good turn. Davenport Sisters and Emma Francis had a very clever musical act. 20-22 Bon Ton Burlesque co. 24-26 Lang's Operatic Burlesquers 27-28.—Casto Theatre (Al Haynes, manager): For week ending 22 Manager Haynes had a good bill, headed by Hilda Thomas and Frank Barry, and including James and Fanny Donovan, Walter and Walter, the Lally Children, Charlie Tatrovsky and John J. Terry. Raymond Moore 24-28.—Item: Zervini closed with Mile. Ani's Monarchs 22.

**ST. PAUL, MINN.**—Palm Garden Theatre (A. Weinholzer, manager): This theatre is doing a good business. The co. gave an attractive vaudeville performance and present good bill week 17-22. The principal entertainers are Hattie Newman, Rose Randall, Annie Goldie, Armand, and Carmen, Charles Ellsworth, the Deacons, Closed 15.—Professor Harry Heller, Lew Baker, Kattie McMillie, Charles Sherman.—Tivoli (John Strava, proprietor): Week 17-22 Stella Lawler and Mr. Neal are drawing cards.—Olympic Theatre (E. J. Sodini, manager): Lillian Morris Burlesque co. open an engagement week 17-22 to a large attendance. The co. gave a very good performance. The entertainers are Lillian Morris, Lillie Gardner, Clara Lake, Kathryn Pearl, Mile. Theol, Frankie Hutt, Vera Shirley, Marion Atwood, Peadar Sisters, J. H. Merritt, Tom Genaro, Lurane, Prince Paul, Bobbie Carl, and F. J. Donovan. Closed 15. Miss Hiller Cyrene, Dick Mack, Polly O'Neil, Miss Frank, Miss Du-Bell, Prince Mer.

**CINCINNATI, O.**—Irwin Brothers Burlesquers and Vaudeville co. has played to large audiences at the People's at every performance 16-22. In the co. are Sidney and Lee, Thomas Baker, the De Vares, Jessie Woods and Bella Irving, the Quigley Brothers, the Harveys, Dick Leggett, and Frank and Don. The closing burlesque, A Night at the Rehearsal, was cleverly given. The sketch The Barron Sisters' act was initiated. The Broadway Burlesquers are underlined.—The Fountain Square the same week had Rose Sydell's co. In the olio are Campbell and Shepp, Howard and Bland, Edgar Bixley, Hart, Walling and Weston, Winifred Stewart, and the Langdons. The entertainment con

#### LOOK WISE and READ.

Unparalleled Success of the One Big

Triumphal Room.

## The Leon W. Washburn Big Double Minstrels.

A MESSAGE FROM ALLENTOWN, PA.

A Good Performance.

The novelty of seeing a double minstrel enterprise, the Washburns, consisting of the genuine and the male believe in a gro minstrelsy, was the attraction at the Academy of Music yesterday afternoon and evening. On both occasions the house was crowded and judging from the applause and laughter the audiences were delighted. The performance opened with the regular first part, in which some good singing and dancing were indulged in. The balancing and contortionistic act of Leclaire, the funny knock-about comedians Horner and Hall, and the musical team Berry and Hughes were special features of the olio. The performance concluded with a very excellent moving picture machine, the Bioscope. There was certainly an abundance of fun and no one could complain of want of not receiving the value of his admission.—City Item, Jan. 7.

## MR. KENNETH LEE

Author of the successful burlesque,

THE CLAD HAND.

Burlesques, farces, sketches, etc., written to order. Send order for The Clad Hand, or any other sketch, to Sydney Drew, and the majority of the leading vaudeville stars here and in England. London Agent, A. L. SOUTHERLAND, 110 St. Martin's Lane. Address: Minerva Office.

## RICHARD PITROT

World's Greatest Character delineator.

cludes with the extravaganza The Isle of Sham Pain. Joe Flynn follows.

**LOS ANGELES, CAL.**—Orpheum (Charles Schimpf, manager): Professor Doherty's poodle dogs were the stellar number of an excellent bill week 10-16, and was a remarkable performance in all respects. Carletta's contortion act was a marvel, being the best ever seen here. De M. Felix pleased with his trained animals, and Boyd and Ora's horse play caught the gallery. Of the holdovers the Vesuvius Quartette and Servais Leroy increased their popularity, and Ola Hayden made a special hit in a new song written for her by her father, Joseph Hayden, and sung by her for the first time on any stage, entitled "He Forgot To Make The Black Folks White." Business large. Coming 17 Three Avolos, Kitty Mitchell, Elinore Sisters, Musical Dale, and Ophelette.

**TORONTO, CAN.**—Bijou Theatre (H. R. Lamkin, manager): Another excellent bill 17-22 to crowded houses. The olio includes the Two Dees, Caro Cameron, Arcaris and Lester, Bigger and Dresher, Bell Thurston, and Gertrude Haynes. Willett and Thorne's Comedy co. 24-29.—Item: M. S. Robinson, manager at the Bijou, after some delay has at last secured a long lease of adjoining property, and will build a commodious theatre in the summer of '98. The plans are in the hands of a capable architect, and will be issued shortly. The seating capacity will be in the neighborhood of 1,300, and everything tending to the comfort of the patrons is assured by the management.

**SAN FRANCISCO, CAL.**—At the Orpheum 10-16 was presented an unusually attractive programme, Little Pearl Lund, who dances and sings charmingly for one of her years, is one of the principal attractions. Barney and Russell do smart work, and Paulo and Dika, who complete the new attractions, are well received. The rest of the bill is Farnum Brothers, Mile. Bombello, Patricia, assisted by Hampton and Whitebeck, in her novel sketch, A New Year's Dream, which proved so successful last week; Kattie Mitchell, the Elinore Sisters, and Musical Dale. The ballet spectacle, The Birth of the Pearl, was continued.

**SAVANNAH, GA.**—ALHAMBRA MUSIC HALL (G. Clayton Frye, manager): This house received the usual large patronage week of 15, a good bill consisting of Rose Duran, Madge Mack, Mona Wynn, Hiss Hunt, the Darrells, Leslie Eastman, Grace Diamond, Cunningham Sisters, and John Kerfear was given. The Cunningham Sisters and the Darrells closed 15.—Tivoli Hall (James McCusick, manager): The artists 10-15 included Tricie Derrill, Cleo Derrill, Bessie Lamb, Amy Bonnell, Millie Lisette, Bessie Lamb, and the Klondike Four; business good. Same bill 17-22.

**WILMINGTON, DEL.**—Wonderland (W. L. Dockstader, manager): Very good business is the rule. Anna Laughlin is a decided hit this week, and well deserves the admiration she receives. The other people are Truheart and Dillon, Mabel Stanley, Two Barretts, Blossom, Miles and Lulu, Weston and Bessley, Fred Roberts, and the Broadhit troupe of acrobats. People for 24-29 are Hines and Remington, Mr. and Mrs. Augustine Xenille, Ray L. Royce, Emma Cotrelly, Burning Trio, Alice Carmelia, Joe Hardman, and Forbes and Doyle.

**QUEBEC, CAN.**—Casino (P. Dinan, manager): Week 9-15 Josephine Gregory, McBride and Goodrich, Mile. Croto, Waller and Devere, and Harman and Rialta 16-21. Ballet of ten; Annie Wilkes, Tony Ryan, Rialta, Josephine Gregory, and the French Troubadours.

**ALBANY, N. Y.**—Gaiety Theatre (Agnes Barry, manager): Sam Jack's Tenderloin co. opened a week's engagement 17 to S. R. O. The olio is all right, and includes the Fonti Boni Brothers, Gussie Vivian, Clark and Thompson, Gertie Harrington, Reese and Swan. Merry Maidens Burlesque co. 24-29.

**GRAND RAPIDS, MICH.**—Smith's (Mrs. W. R. Smith, manager): A good performance was given week of 15. The Comstocks, Nellie Trodgan, the Norrises, Mack and Elliott, and the Grahams contributed good specialties.

**NEW HAVEN, CONN.**—Polly's Wonderland (S. Z. Roll, manager): Hattie Delara Barnes and her animated music sheet caught the town for the week ending 22. Other first class acts were Lizzie Derious Daly and Master MacTernan, Dixon, Bowers and Dixon, Mile. Flora, C. W. Littlefield, Fish and Quigs,



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"Robert Drouet is one of the handsomest and most gracefully talented of our younger leading men."—*Philadelphia Enquirer*.  
 "In the last act Mr. Drouet held the audience spellbound."—*Phila. Call*.  
 "Mr. Drouet, the leading man, is an admirably equipped artist."—*Phila. Telegraph*.  
 "He thrilled his audience by the vehemence of his wonderfully powerful acting."—*Phila. Item*.

ST. PAUL.  
Giffen & Neil Co.

"Mr. Drouet was cast as the dominating character. In the third act he showed a depth of study and earnestness that won for him no small degree of success. It was due to the conscientious work of the actor that the climax of the scene was rewarded by an ovation the like of which is seldom seen in a St. Paul play house."—*Daily Globe*.  
 "Mr. Drouet is recognized as one of the best leading men in America."—*St. Paul Dispatch*.

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"There are very few among our leading men whose stage presence is so effective, and the suggestion of refinement and reserve is much more convincing than the melodramatic manner so common on the stage."—*Inter-Ocean*.  
 "Mr. Drouet will bear watching—his work is of the kind that will gain general recognition, as he is one of the few available leading men on the stage."—*Times-Herald*.  
 "One of the best young leading men on the stage."—*Inter-Ocean*.

BUFFALO.  
Music Hall.

"Mr. Drouet is one of the most talented and thoroughly equipped leading men of the younger generation."—*Courier*.  
 "Mr. Drouet appeared both as an author and an actor, and was awarded several hearty calls."—*Buffalo News*.  
 "His performance was a polished, powerful presentation of a role well suited to his capabilities. He was called before the curtain after the third act and warmly applauded."—*Buffalo Express*.

SYRACUSE.  
Bastable Theatre.

"Robert Drouet is an accomplished leading man—whose unusual talent was widely recognized some time ago. He is one of the most intelligent actors on the stage, allied to this is a handsome, manly presence, a melodious voice, dignity and warmth, and grace in action."—*Syracuse Courier*.  
 "Robert Drouet at once brought himself into mental touch with his audience, and held it thereafter in a masterly grasp."—*The Herald*.

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Martell's South Before the War at popular prices week of Jan. 3 aggregated \$2,967.75. The success of the new departure is largely due perhaps to the grand being the first and only house in Salt Lake playing first-class attractions at popular prices.

Frank Bush is the general director of a circuit of the most popular Summer resorts and parks located at Toledo, Cleveland and Mansfield, Ohio; James town, N. Y., and Grand Rapids, Mich. High-class attractions of every description are played during the Summer, and novelties are always eagerly sought for by Manager Bush, who will be in New York during February, with headquarters at Wilson and Smith's, 521 Broadway.

The new Clinton Theatre, at Clinton, Mass., was erected at a cost of \$5,000 and will be ready for opening next week. It is a thoroughly up-to-date structure, with every improvement. Its seating capacity is fourteen hundred. Only acknowledged good attractions will receive attention.

Al. G. Field gives warning that he has no connection with or interest in any minstrel organization but that of the Al. G. Field Minstrels. His name has been used in connection with other companies without authority.

"Successfully Tried" has a novelty and requires a manager with \$150 capital. His address is 95 Amsterdam Avenue, New York.

Harry Thomson, known to vaudevillians as the King of Greater New York, scored heavily in the West, proving a big hit everywhere. He is booked until the latter part of January, after which his time is all open.

Ethel Barrington closed a very successful four weeks' engagement with the Bowdoin Square Stock, Boston, last Saturday. The press has spoken highly of her work with this company. She will return to New York immediately.

El Zohedie, claimed to be Europe's foremost equilibrist, is filling the last week of a two weeks' engagement at Koster and Bial's. His tour is directed by Richard Pitrot, the well-known character delineator.

Charles H. Prince's Lord Dunsinville in the Gezer is very amusing. His dialect kissing song is also well received.

Mrs. Annie Yeamans is disengaged, owing to the closing of the vaudeville sketch in which she appeared.

Rose Beckett, having just recovered from a severe illness, will take up her instruction in dancing with the members of H. Henry's Minstrels. Miss Beckett's studio is at 25 West Forty-second Street.

John C. Fowler, playing with the Brooklyn Lyceum Stock company this season, has created quite an impression judging from his many excellent press notices.

## THE ELKS.

Lexington Lodge No. 88, on Jan. 15 presented a silver loving cup to their daughter, Lavinia Shannon, who visited Lexington with Miss Francis of Yale.

The Newburg, N. Y., Lodge of Elks No. 247 held a social session in their rooms Jan. 25, and entertained the members of H. Henry's Minstrels. Arthur Deming, Chairman; P. J. Ryan, officer in charge. The following were the Committee of Arrangements: Harry Friend, Dan Ryan, George Littleton, J. W. Burke, Jr., George Brozman, Ed. J. Scharps, John Bais, Robert Strong.

The Lodge at Newport, R. I., held a most enjoyable social session Jan. 13. About one hundred brothers from adjacent cities were present. An elaborate collation was served.

## DATES AHEAD.

[Received too late for classification.]

J. E. TOOLE: Kansas City, Mo., Jan. 23-29; Ft. Scott, Kan., 31; Emporia, Feb. 1; Topeka 2; Ottawa 3; Lawrence 4; Atchison 5; Leavenworth 6; St. Joseph 7.

HENSHAW TEN BUCK: Orange, Tex., Jan. 25; Beaumont 26; Houston 27; Galveston 28; San Antonio 31; Austin 31.

IS OLD MADRID: Francis Jones and E. D. Shaw, mngs.; New Wharton, Wash. Jan. 31; New Westminster, B. C., Feb. 1; Vancouver 2; Nanaimo 3; Wellington 4; Victoria 5; Seattle, Wash. 6-12.

O'HOOLIGAN'S WEDDING: Weston, Va., Jan. 25; Fairmount 26; Grafton 27; Keyser 28; Oakland, Md., 29; Piedmont, Va., 31; Barton Feb. 1; Lonaconing 2; So. Cumberland, Md., 3; Frostburg 4; Hagerstown 5.

SEWARD, FREDERICK and MINNIE: John K. Borman, mgt.; Watbury, Conn., Jan. 25; Middletown, N. Y., 31 Feb. 5.

FAY FOSTER EXTRAVAGANZA (Stanley Whiting, mgt.): Ottawa, Ont., Jan. 24-29; Montreal, P. Q., 31 Feb. 5.

AT GAY CONEY ISLAND (Miller and Peel, mngs.): Toledo, O., Feb. 3-5; Buffalo, N. Y., 7-12.

WOOD and WARD: Memphis, Tenn., Jan. 31-Feb. 2; Nashville 3-4; Bowling Green, Ky., 5; New Albany, Ind., 7.

UNCLE HIRAN (R. P. Hankey, mgt.): Aurora, Mo., Jan. 25; Carthage 26; Nevada 27.

FRANK E. LONG (Joe Santry, mgt.): Owatonna, Minn., Jan. 30-Feb. 5; Albert Lea 6-12.

CRANE PLAYERS (E. M. Crane, mgt.): Mt. Carmel, Pa., Jan. 24-29; Mahanoy City 31 Feb. 5.

W. S. HART: New York City Jan. 31-Feb. 5.

KATE CLAXTON: Portland, Me., Jan. 25-27; Manchester, N. H., 28; Lowell, Mass., 29; New Bedford 31; Newport, R. I., Feb. 1; River Point 2; Fall River, Mass., 3; Milford 4; Woonsocket, R. I., 5.

Morton and Elliott, and the Deltorellis. For week 24-29 Mr. Poli offers The Storm Dance and Lena Pantzer. Albertus and Bartram, the Follons, Howe and Edwards, and Beesons, Miles and Lulu.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Hyde's Comedians played a return engagement 17-22, performance strictly first-class; business capacity of the house tested at every performance. Sam Devere 24-29. Knickerbocker Club 31-Feb. 5.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Steve Brodie and the New York Stars opened to good business 17.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 17-22 are Fred Rockwell, Belle Ben-haw, Birdie Smyth (who is a great favorite here playing her third engagement this season), Clara Scott, etc.; business fair.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): Kolbfield's Orpheum Specialty co. 14, 15 to fair business. Coming: The Knickerbockers 20-22. The Tuxedo Muse opens week of 24. The performance is to consist of specialties under the management of Mr. Watson, who is a stranger to Lynn but not to the stage business.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 17 the American biograph began its first week and proved a strong attraction. Other features were George Graham, an exceptionally bright monologist; Jerome and Bell, the Three Renos, Dooling and Paulette, Judge and Walton, and James Donnelly, a local tenor.

PATERSON, N. J.—Bijon (Ben Leavitt, manager): Fred Rider's Night Owls 17-19 played a return engagement to only fair attendance. Co. with few exceptions, the same as before. Al Fields was missed, his place being taken by Bert Becknell Hopkins. Trans-Oceanic 20-22. Manhattan Club Burlesque 24-29.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business continues to pack the house. The week 17-22 was excellent throughout. O'Rourke and Burnett, 22-29. Beers and Gruet, Howard and Johnson, Alice Raymond and John Kurkamp, Prince Fee Lung, Hill and Whitaker, and the Bark Ben Ashmet prodigies were all good. Lillian Burkhardt, Caryl Wilbur, W. T. Carleton, Eckert and Rock, Rench and Kennedy, the Brannigans and Ben Tinsford 24-29.

BUFFALO, N. Y.—The Merry Maidens Burlesque co. was the attraction at the Court Street 17-22. The co. was above the average, and with the exception of the vulgarity the performance was good. Cora Rount was an extra attraction. Others in the olio were Lowery and Hanley, Garland Sisters, Bryant and Seville, and Gladys Van Business big. Rose Hill Folly co. 24-29.

HAMILTON, CAN.—Star Theatre (Bessie and Davey, proprietors): Week 17-22 McDonald Brothers, Belle Wilson, Fransoli Sisters, Welby, Pearl Keys, and Nellie. Good performance and business.

LOUISVILLE, KY.—Weber and Field's Vaudeville Burlesquers presented A Girl from China at the Buckingham 16-22, drawing good business. It will be followed by Rice and Barton, who open 23.

BALTIMORE, MD.—The Gay Masqueraders appeared in a brilliant and catchy vaudeville bill at Germania's Monumental Theatre. Next week the Night Owls will in all probability do their usual good business.

WEST SUPERIOR, WIS.—Star Theatre: Clarence Leonard, manager: Dick Mack's Vaudeville Picnickers week 10-17 to packed houses.

HOUSTON, TEXAS.—New Palace Theatre (Blanche Lea, manager): Bill for week 10-16 has been an operative burlesque entitled Impatience; satisfactory business.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Rossow Midgits, supported by a strong co., gave a good performance to large houses 17-19.

LAWRENCE, MASS.—Lawrence New Theatre (C. A. Sweeney, manager): The Zarros Vaudeville co. gave good performances to poor business 17, 18. May Shaw's Parisian Belles 20-22. White Crook 24-26. Bon Ton Burlesquers 27-29.

SCRANTON, PA.—Music Hall (A. A. Fenyevesy, manager): Dark 17-19. Fred Rider's Night Owls 20-22; good show to big business. Thornton's co. 24-26.

PITTSBURG, PA.—Rose Hill's Folly co. packed the Academy of Music week 17, giving a high-class performance.

INDIANAPOLIS, IND.—The Park Theatre had Hughes' Spectacular Vaudeville and Farce Comedy co., and the Empire had Harry Morris' Twentieth Century Males, week 17-22.

TROY, N. Y.—Gaiety Theatre (James Hearn, manager): Lang's Burlesquers, billed for week of 19, closed after first performance. The Gay Sourette Burlesque and Specialty co. 24-29.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): Fay Foster Extravaganza co. 20-22 opened to good business.

JACKSON, MINN.—New Wonderland (W. W. McEwen, manager): The vivigraph, with the Kellys, Bickel and Watson, the German Rose, and Joe J. Mackie, are pleasing the patrons 17-22.

WORCESTER, MASS.—Bijon Theatre (Julius E. Offer, manager): The biograph was here 17-22 with the Brannigans, the Hollbrooks, Mr. and Mrs. William Payne, Tommy Hayes, Jmo Salmo, Low Hawkins, Al Lubin, and Helen St. Clair. Business excellent.

NORTH ADAMS, MASS.—Bijon Theatre (Bijon Syndicate, managers): The Night Larks failed to please week 17-22. The management has been particularly fortunate so far in booking satisfactory attractions—Hem: The Canadian Jubilee Singers and the Fiske Jubilee Singers appeared at different churches 19, and the attendance at each concert was good. Both attractions gave excellent satisfaction.

## VAUDEVILLE PERFORMERS' DATES.

Adelman and Lowe—Alhambra, Milwaukee, 24-29.  
 Adelaide, La Petite—Music Hall, Harlem, 24-29.  
 Agnew, Clarence—Koster's, N. Y., 24-29.  
 Albertus and Bartram—Poli's, New Haven, Conn., 24-29.  
 Atherton, Alice—Keith's, N. Y., 31 Feb. 5.  
 Alberto and Albertina—Koster's, N. Y., 24-29.  
 Allini, Professor—Keith's, Phila., 24-29.  
 Allen Sisters—Keith's, Boston, 24-29.  
 Allen, Phyllis—Haymarket, Chicago, 24-29.  
 Alexander and Watson—Olympic, Providence, 24-29.  
 Alkimotos—Olympic, Providence, 24-29.  
 Australian Trio—Keith's, N. Y., 24-29.  
 Burkhardt, Lillian—Wonderland, Rochester, N. Y., 24-29.  
 Barton and Ashley—Keith's, Phila., 24-29.  
 Bogart and O'Brien—Keith's, Phila., 24-29.  
 Blondells, The—Keith's, Phila., 24-29.  
 Bennett, Johnstone—Leland, Albany, 24-29.  
 Barning Trio—Wonderland, Wilmington, Del., 24-29.  
 Barry and Bannon—Bijon, Worcester, Mass., 24-29.  
 Bandy, Florence—Proctor's, N. Y., 24-29.  
 Beahan and Dakin—Keith's, 24-29.  
 Brannigans, The—Wonderland, Rochester, 24-29.  
 Barnes and Sisson—Hopkins', Chicago, 24-29.  
 Bryan, Frank—Olympic, Chicago, 24-29.  
 Barton, Gereta—Opera House, Chicago, 24-29.  
 Blockson and Burns—Music Hall, Harlem, N. Y., 24-29.  
 Batchelor Sisters—Bijon, Washington, 24-29.

Charmion, Laveria—Koster's, N. Y., 24-29.  
 Calcedo—Koster's, N. Y., 24-29.  
 Coote and Kingsley—Keith's, N. Y., 24-29.  
 Conroy and McDonald—Proctor's, N. Y., 24-29.  
 Carmelo, Alice—Wonderland, Wilmington, Del., 24-29.

Couthoul, Jessie—Proctor's, N. Y., 24-29.  
 Clutha, William—Pastor's, N. Y., 24-29.  
 Coulter, Frazer and Grace Thorne—Keith's, N. Y., 31 Feb. 5.

Carleton, W. T.—Wonderland, Rochester, 24-29.  
 Collins and Collins—Hyde and Behman's, Brooklyn, 24-29.

Conway and Leland—Standard, Phila., 24-29.  
 Daly and Jerome—England—Indefinite.  
 De Bessell—Koster's, N. Y., 24-29.

Delmore and Lee—Koster's, N. Y., 24-29.  
 Day, George W.—China, N. Y., 24-29.  
 Deaves Trio—Opera House, Phila., 17-19.  
 Duncan, A. O.—Keith's, Boston, 24-29.

Dunn, Arthur and Jennie—Music Hall, Brooklyn, 24-29.  
 Dixon, Bowers and Dixon—Music Hall, Brooklyn, 24-29.

Deltorellis, The—Proctor's, N. Y., 24-29.  
 Ditty and Murray—Pastor's, N. Y., 24-29.  
 Derenda and Breen—Keith's, Phila., 24-29.

Dixey and Farrell—Niuth and Arch, Phila., 24-29.  
 Downs, T. Neilson—Hyde and Behman's, Brooklyn, 24-29.

Donovans, The—Hyde and Behman's, Brooklyn, 24-29.  
 Deonzo Brothers—Olympic, Chicago, 24-29.

Diana—Music Hall, Harlem, 24-29.  
 Eddys, Five—Opera House, Chicago, 24-29.  
 Emerson Ladies Quartette—Keith's, Phila., 24-29.

El Zohedie—Koster's, N. Y., 24-29.  
 Emma Cottrill—Wonderland, Wilmington, Del., 24-29.

Ellis, Charles T.—Leland, Albany, N. Y., 24-29.  
 Edsall, Dean—Proctor's, N. Y., 24-29.

Eckert and Heck—Moore's, Rochester, 24-29.  
 Eldridges, The—Olympic, Chicago, 24-29.  
 Enahle—Olympic, Chicago, 24-29.

Ellis, Madge—Bijon, Washington, 24-29.  
 Fordyce—Keith's, Phila., 24-29.  
 Fortanis Brothers—Keith's, Phila., 24-29.

Francelli and Lewis—Palace, N. Y., 24-29.  
 Filson and Erroll—Palace, N. Y., 24-29.  
 Forbes and Doyle—Wonderland, Wilmington, Del., 24-29.

Flitow and Dunn—Pastor's, N. Y., 24-29.  
 Pagan and Byron—Keith's, N. Y., 24-29.

Fox, Sadie—Keith's, N. Y., 24-29.  
 Fransoli Sisters—Palace, N. Y., 24-29.  
 Franchonetti Sisters—Olympic, Chicago, 24-29.

Friedel and Ruge—Olympic, Chicago, 24-29.  
 Flora, Mile—Music Hall, Harlem, 24-29.  
 Foster and Lewis—Music Hall, Harlem, 24-29.

Fritz, Leslie and Eddy—Music Hall, Harlem, 24-29.  
 Guille, Albert A.—Koster's, N. Y., 24-29.

Gardner and Ely—Opera House, Chicago, 24-29.  
 Gaylor, Bobby—Music Hall, Harlem, 24-29.  
 Glover, Amelia—Music Hall, Brooklyn, N. Y., 24-29.

Glenroy, James Richmond—Brooklyn, N. Y., 24-29.  
 Gilbert, Alice—Proctor's, N. Y., 24-29.  
 Golden, Horace—Pastor's, N. Y., 24-29.

Gracey and Burnette—Keith's, N. Y., 24-29.  
 Gasman, Josephine—Keith's, Phila., 24-29.  
 Gratian, Dave—Keith's, Phila., 24-29.

Gaylor and Grier—Niuth and Arch, Phila., 24-29.  
 Gorman and Proctor—Niuth and Arch, Phila., 24-29.  
 Gardner, Three—Olympic, Chicago, 24-29.

Gleason, John and Bortha—Haymarket, Chicago, 24-29.  
 Hull, Caroline—Hopkins', Chicago, 24-29.  
 Howell, Ida—Bijon, Washington—Indefinite.

Ball and Stahl—Keith's, Phila., 24-29.  
 Howe and Edwards—Poli's, New Haven, Conn., 24-29.  
 Haynes, Gertrude—Francis, Montreal, 24-29.

Hayes and Lytton—Keith's, Phila., 24-29.  
 Howard and Bland—Palace, N. Y., 24-29.  
 Hardman, Joe—Wonderland, Wilmington, Del., 24-29.

Hines and Remington—Wonderland, Wilmington, Del., 24-29.  
 Hopkins' Trans-Oceanic (Eastern)—New York city 24 Feb. 5.

Hames and Pettigill—Olympic, Providence, 24-29.  
 Hovey, James—Poli's, New Haven, Conn., 24-29.  
 Haulon and Wolf—Hyde and Behman's, Brooklyn, 24-29.

Hart, Joseph—Keith's, Boston, 24-29.  
 Hayes and Bandy—Keith's, N. Y., 24-29.  
 Hart, Annie—London Theatre, N. Y. city, 24-29.

Hart, Pauline—Music Hall, Harlem, 24-29.  
 Johnson, Davenport and Lorella—Proctor's, N. Y., 24-29.

Jose Quintette—Haymarket, Chicago, 24-29.  
 Jarrett and Jarrett—Opera House, Chicago, 24-29.  
 Jervine and Bell—Star, Brooklyn, 24-29.

Kollin, Edna—Olympic, Providence, 24-29.  
 Kingsley, Julie—Keith's, N. Y., 24-29.  
 Klein and Clifton—Niuth and Arch, Phila., 24-29.

Kimber and Donovan—Olympic, Providence, 24-29.  
 Kilroy and Britton—Olympic, Providence, 24-29.  
 Lewis, Leona—Olympic, Providence, R. I., 24-29.

Lora, Mile—Koster's, N. Y., 24-29.  
 Leno and Gillett—Palace, N. Y., 24-29.  
 La Porto Sisters—Proctor's, N. Y., 24-29.

Lawrence and Harrington—Pastor's, N. Y., 24-29.  
 Lake, George H.—Pastor's, N. Y., 24-29.  
 Lero and Page—Keith's, N. Y., 24-29.

Lewis and Ernest—Keith's, Phila., 24-29.  
 Lincoln, Mamie—Niuth and Arch, Phila., 24-29.  
 Latell, Edwin—Keith's, Boston, 24-29.

Labell and Aivers—Keith's, Boston, 24-29.  
 Lane Sisters—Olympic, Chicago, 24-29.  
 Lane, Chris and Maud—Olympic, Chicago, 24-29.

Little and Pritzkow—Bijon, Washington, 24-29.  
 Luck and Mackey—Bijon, Washington, 24-29.  
 Leroy and Clayton—Standard, Phila., 24-29.

Mack, Wilbur—Hopkins', Chicago, Ill., Jan. 24-29.  
 Mitchell, Lola—Proctor's, N. Y., 24-29.  
 Mals and De Moss—Proctor's, N. Y., 24-29.

Morton and Elliott—Pastor's, N. Y., 24-29.  
 Morton, Sam, Kittie, and Clara—Keith's, N. Y., 24-29.  
 Marmelias, Keith's, N. Y., 24-29.

Maitland and Richards—Keith's, N. Y., 24-29.  
 McCarthy, Dan—Keith's, N. Y., 24-29.  
 Meers Sisters—Palace, N. Y., 24-29.

Morrett, Hal—Palace, N. Y., 24-29.  
 Mazur and Conly—Palace, N. Y., 24-29.  
 Maddox and Bach—Niuth and Arch, Phila., 24-29.

Mudgley, The—Music Hall, Brooklyn, 24-29.  
 May and McWade—Keith's, Boston, 24-29.  
 Merritt, Hal—Keith's, Boston, 24-29.

Morton and Revolve—Hopkins', Chicago, 24-29.  
 Morris, The—Olympic, Chicago, 24-29.  
 Mathews and Harris—Haymarket, Chicago, 24-29.

Madden and Adams—Bijon, Washington, 24-29.  
 McBrude and Goodrich—Music Hall, Harlem, 24-29.  
 Northern Troupe—Hopkins', St. Louis, 24-29.

Noville, Mr. and Mrs. Augustin—Wonderland, Wilmington, Del., 24-29.  
 N. S. Family—Keith's, N. Y., 24-29.  
 O'Neill and Rankin—Proctor's, N. Y., 24-29.

Poles, Three—Koster's, N. Y., 24-29.  
 Polos, Three—Koster's, N. Y., 24-29.  
 Polk and Killins—Olympic, Providence, 24-29.

Pantzer Trio—Pastor's, N. Y., 24-29.  
 Proctor, Keith's, Boston, 24-29.  
 Post and Clinton—Proctor's, N. Y., 24-29.

Punkert Blanche—Pastor's, N. Y., 24-29.  
 Park, Myrtle—Keith's, N. Y., 24-29.  
 Park, Eric—Opera House, Chicago, 24-29.

Royce, Ray L.—Wonderland, Wilmington, Del., Jan. 24-29.  
 Robyns, Mr. and Mrs.—Olympic, Providence, 24-29.  
 Rudinoff, M.—Palace, N. Y., 24-29.

Remenyi, Edouard—



# THE SOUTH IS NOW FREE!

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H. Greenwall, Lessee and Manager.

ACADEMY OF MUSIC, = = NEW ORLEANS

J. D. Hopkins, Lessee; H. Greenwall, Manager.

All First-Class Attractions wishing to secure time during the season of 1898-1899 will apply to H. GREENWALL, GRAND OPERA HOUSE, NEW ORLEANS, or to AMERICAN THEATRICAL EXCHANGE, KNICKERBOCKER THEATRE BUILDING, NEW YORK.

## DEATH OF ERNEST NICOLINI.

Ernest Nicolini, the husband of Adelina Patti, and himself formerly a tenor of note, died last Tuesday of a complication of diseases, at Pau, France. Signor Nicolini had been an invalid for some time, and his death was not unexpected. His health began to fail in the early part of last year, and it was said that he was suffering from Bright's disease and cancer. From his home in Wales he visited Brighton, England, thence went to Langland's Bay, and at last to Pau. Meanwhile he was steadily getting worse, until it became evident that his death was only a matter of time. As the fatality of the disease grew apparent Madame Patti's devotion to her husband became so pronounced as to be touching. She seldom left his side, and he seemed perfectly content when near her. At the time of his death Madame Patti was visiting Paris. A telegram was sent to her, and she returned at once.

Signor Nicolini was the son of a hotel keeper of Dinard, Brittany. He was born at Tours on Feb. 23, 1834. He began his musical work early, was a pupil at the Paris Conservatoire, and in 1855 gained a second "accessit" in comic opera. He played a brief and rather unsuccessful engagement at the Opéra Comique, closing there in 1859. That year he went to Italy, and sang in Florence, Turin, and other places to advantage. In 1863 he was heard at the Salle Ventadour, in Paris, and later visited England. During this period he sang in Lucio's concert at St. James' Hall and in Covent Garden, but was not received favorably. He returned, however, and appeared so creditably as Faust that he remained through the season. So clever was his work in this, indeed, that he was in 1872 engaged at Covent Garden, where he sang several years.

Afterward Nicolini made a tour of the foreign capitals, and finally starred with Patti. He visited America with her and was heard in concert here.

Nicolini was married to Madame Patti June 10, 1886. Patti had been married in 1868 to the Marquis de Caux, but they did not prove congenial, and separated in 1877. Signor Nicolini had long been separated from his wife, who, for a pecuniary consideration, allowed him to secure a divorce.

The wedded life of the two singers was very happy. They were continually together. At their beautiful home, in Wales, both were able to indulge every whim, and their home life was notably felicitous.

Signor Nicolini will be well remembered for his work in this country. He had a sweet voice, of small power, a fine stage presence, and was a good actor.

## MRS. OSBORN'S NEW IDEA.

Mrs. Robert Arthur Osborn, a charming society woman of this city, has devised a new and what may become an important feature of stage work, which she intends to carry on as a business. Mrs. Osborn's husband recently met with reverses. Having brilliant talents, she set about adding to her income. Within two weeks after Mr. Osborn's failure his wife was in possession of excellent revenues as a writer for the *Illustrated American*, the *Herald*, and other papers.

Mrs. Osborn is known as one of the best dressed of New York women, for the reason that she possesses rare taste and skill in designing. Now she means to turn this ability to practical account. She intends to take commissions to design all the costumes for the productions of modern plays, believing that she will be able to effect artistic and "swell" results in studying individual and ensemble requirements. Her first effort in this direction is revealed in The Tree of Knowledge, at the Lyceum. If Mrs. Osborn succeeds in supplanting the crude, inharmonious and flashy costumes now common on the stage of certain of our theatres whose managers show their blisful ignorance of good form, she will be doing good missionary work.

"I think there is a field for this new work," said Mrs. Osborn to a *Mirror* representative yesterday, "and I mean to give it a thorough trial. I shall not confine my designing to the stage, as many of my friends in private life are desirous to have my inventions, too."

Mrs. Osborn has exceptional executive ability,

as was shown by the admirable manner in which she conceived, arranged and managed the "dramatic and musical breakfasts" given recently at the Waldorf-Astoria for *Life's* Fresh Air Fund.

Mrs. Osborn was Josefa Neilson, whose sister married the late Max Strakosch, the impresario.

## GREENWALL HOLDS THE KEY TO THE SOUTH

There has been a theatrical revolution in New Orleans since last week's issue of THE MIRROR. The present lessees of the Academy of Music and St. Charles Theatres, whose leases expire on Aug. 30 next, will not have the control of these houses after the date named.

The Grand Opera House, which is owned by the Varieties Club, and is the most modern and the best situated theatre in the Crescent City, will continue under Henry Greenwall's management. The Academy and St. Charles have been leased by J. D. Hopkins. He will conduct the St. Charles himself. The Academy will be managed by Mr. Greenwall, who will therefore control the two dramatic theatres of the city. Mr. Greenwall has been identified with New Orleans for years, and his management has been liberal and progressive.

He announces that he is ready now to book first-class attractions at both the Grand and the Academy for next season. Managers should either address Mr. Greenwall or apply to the American Theatrical Exchange, Knickerbocker Theatre Building, regarding time.

Respecting the talk about new theatres in New Orleans, the *New Orleans Item*, which was largely instrumental in bringing about the local change, remarks pertinently: "If there were room in our city for another playhouse, is it to be reared overnight like another Aladdin's palace, or is it to be built in the usual course and paid for in the current money of the realm?"

## TWO THEATRES BURNED.

Fire broke out in the Lynn, Mass., Theatre one hour after the audience had left the building Jan. 20. The cause is not exactly known, but is supposed to have been an overheated furnace. The fire was discovered by Treasurer Arthur Coburn as he was about to leave the theatre. The flames spread through the walls of the theatre and caused a stubborn blaze, which was hard to locate and required lots of water, which, with the smoke, did the most damage. It will be some time before the theatre is presentable for another performance. Loss, from \$5,000 to \$8,000. Manager Dodge started to rebuild at once.

The Opera House at Barre, Vt., was burned on Jan. 18. It was owned by the city, and was erected in 1884 at a cost of \$23,000, and was insured for \$23,000. The theatre will be rebuilt as soon as possible.

## A NEW COMEDY.

"A Gay Deceiver, a farce-comedy by Paul Winstach, was given under the management of W. A. Brady and Florence Ziegfeld last night at the Amphion, in Brooklyn. The plot of the play was published in THE MIRROR last Summer, when A Gay Deceiver was produced in Washington. It is on the old lines of domestic infelicity, but the story is handled with cleverness. A phonograph scene is an amusing feature of the farce. When the play was originally given at the Columbia Theatre, Washington, during the stock season, Katherine Grey, Al. Lipman, Henry Bergman, and James O. Burroughs were in the cast. The new company includes M. A. Kennedy, W. G. Beach, Harry Mills, Emil Collins, Lizzie Evans, Marie Valoe, and Charlotte Dean. Anna Held also appeared. The play will be seen in New York soon.

## SUPERB SERVICE TO BRUNSWICK AND JEKYL ISLAND.

The Pennsylvania, Southern and Florida Central and Peninsular Railroads now operate a Pullman Drawing Room Sleeping Car, New York to Brunswick, Ga., on Tuesdays and Fridays, to accommodate the Jekyl Island travel. The car is hauled on the New York and Florida Limited, which leaves New York daily, except Sunday, at 11.50 A.M. For particulars call on or address Alex. S. Thwaitt, Eastern Passenger Agent, 271 Broadway, New York.

## FOREIGN NOTES.

Ibsen's *Rosmersholm* was represented in Paris at the Théâtre de l'Oeuvre, whose direction is in the hands of Lugné-Poe. This most abstract of the Norwegian's plays threw the Parisian symbolists into raptures.

The French press comments at great length the favorable criticism the pianist, Raoul Pugno, has received at the hands of its American contemporaries.

Sarah Bernhardt has declared that in spite of the remonstrances of Sarcey, the most conservative of French critics, no part has given her better or greater opportunities as an exponent of tragedy than *Madeleine* in the new play by Mirbeau, *Mauvais Bergers*.

D'Annunzio's play, *La Ville Morte*, was produced at the Paris Renaissance last Saturday.

Le Truc de Scraphin has found Germany a most lucrative field. Over thirty-two theatres, says *Le Figaro*, have purchased the rights of production. This play is unsavory known here as *Never Again*.

There are more than eighteen lyric works by such well-known composers as Paladilhe, Salvayre, Widor, Dubois, and Audran, awaiting production at the Paris Opéra-Comique. The lot of opera composers does not seem to be enviable in France, where the most inexhaustible supply of patience is required.

The representations of *Sapho* with Calvé still continue to tax the capacity of the Opéra-Comique in Paris.

Rehearsals of Sardon's *Pamela* are actively progressing at the Paris Vaudeville. Sardon's firm belief in the luck of the first letter of the alphabet has another example in the name of this new play, which ends with an *a*, as do all his recent plays, *Dora*, *La Tosca*, *Fedora*, *Gismonda*, and *Theodora*.

The Wagnerian singer, Tutschena, is meeting with greater success abroad than she found in America. Brussels has waxed enthusiastic over her rendering of *Ysolt's* *Liebestodt*.

Brussels has seen the first production of *Les Trois Filles de M. Dupont*, the play that Augustin Daly is to produce here before the close of the season.

The performances of an east side theatre in this city, which recently presented in scenic disguise "the murder of Guldensuppe," have a parallel in two representations of a drama in Amsterdam entitled *Captain Dreyfus, Martyr*. The burgomaster of the city has just forbidden further representations for fear of offending the French Government. The characters in the play were Generals Mercier and Boisdoffre, Colonel de Clam and Commander Esterhazy, all personages who seem to be at the present moment the actors of a drama in Paris which may set all Europe ablaze. The ending of the Dutch play was changed each day according to the latest developments of the Dreyfus-Esterhazy affair as telegraphed from Paris. Managerial ingenuity and sensationalism is not confined to New York.

Madame Verdi's will endows the hospital she founded in a small village in the neighborhood of her famous husband's villa, with the sum of 36,000 francs, which constitutes the largest share of her personal fortune. Madame Verdi was a singer of fair renown, and saved a small competency from her earnings as an operatic artist.

## TWO DOGS IN PASTURES NEW.

Any Leelle, dramatic critic of the Chicago *Evening News*, mourns the loss of a magnificent St. Bernard dog, named "Herrmann the Great." It was presented to her six months ago by Madame Adelaide Herrmann, widow of the dead magician. Miss Leelle has offered a reward of \$100 in gold for the canine's return, but, having heard nothing, she fears her pet has been lost beyond recall.

Lee, the hypnotist, while playing last week at Jacksonville, Fla., lost a valuable canine, which, he believes, was stolen. At last reports, no amount of hypnotic influence had availed to bring about the wanderer's return.

## A NORMANDY WEDDING PRODUCED.

The initial performance of A Normandy Wedding, a comic opera in three acts, adapted from the French by J. Cheever Goodwin, with music by William Furst, was given at Poli's Theatre, Waterbury, Conn., on Jan. 21 by the Whitney Comic Opera company.

## REFLECTIONS.

Frederick Backus does not go with The French Maid.

Anna Sutherland will shortly open with Joseph Jefferson. She has gone to Boston to visit friends.

Charles Coghlan, in The Royal Box, will end his engagement at the Garden Theatre on Feb. 5. He will then play a week in Philadelphia, thence going to Chicago for two weeks.

The Mirror's Wilmington, N. C., correspondent was misinformed regarding the suit of Charles Townsend against Frank B. Rhodes for non-payment of royalties. The plays used were *Flanagan's Fortune*, not *Flanagan's Courtship*, and The Doctor. The royalty was \$8 for each performance, not \$8 a month, and Rhodes was four weeks in arrears, not four months.

Out of Sight closed at Auburn, N. Y., on Jan. 18.

Charles H. Day has written reminiscences of his minstrel days for the *New Haven Union*.

Harry Scarborough and Julie Wyldie Paine were married on Dec. 23 in this city. They are now in London.

Papers in supplementary proceedings brought by Albert Rowland Havens, playwright, were served upon Rhoda at Poughkeepsie, N. Y., on Saturday, summoning her to appear at Rochester on Feb. 1.

Charles O. Bassett's suit against T. Henry French for alleged breach of contract, involving Mr. Bassett's salary during Mr. French's management of the Lillian Russell Opera company, was before an Albany Court of Appeals last week. Decision was reserved.

Nicholas Rothmuhl arrived last Saturday to join the Damrosch Opera company, opening to-morrow (Wednesday) in Lohengrin.

An unsuccessful attempt was made last Friday night to wreck a "theatre" train on the Long Island Railroad, near Lawrence, N. Y.

N. G. Snelling, manager of the Boston Clearing House, accompanied by Mrs. J. B. Stetson, has been visiting Mr. and Mrs. Winthrop G. Snelling (Maudie Billman), at Harrisburg, Pa. Jan. 21 was Mr. Snelling, Sr.'s, seventy-fifth birthday, and after the performance a banquet was given in his honor. Covers were laid for thirty-eight and a very enjoyable time was spent.

The roster of A. Q. Scammon's No. 1 Real Widow Brown company is as follows: Lulu Evans, Ivy Schuyler, Lillian Evans, Gertrude Swiggett, Lester Davis, Will Clifton, Dick Chartell, John Bristor, stage manager, Percy Leach, Albert H. Kiley, manager, and William Henderson, musical director.

Lillian Mortimer is with Hopkins' Stock company at Chicago.

Fletcher Smith is busily engaged routing the Summer tour of Emery and Mason.

Joseph Girard is making many friends for himself by his careful work in Coon Hollow.

Gertrude Swiggett continues one of the pleasing features of Scammon's Real Widow Brown.

Edwin Emery's impersonation of Turner Morgan in The Power of the Press is highly praised by the critics.

William Desmond is resting in town.

Walter Ben is doing newspaper work at Bradford, Pa.

Walter Wayne goes with Emery and Mason for the Summer.

William Mong has left the Mora company.

Lorraine Armour and Charles Baguley, of the Brownies, were married recently at Nashville, Tenn.

Gertrude Zella denied last week her reported betrothal to Randolph E. Fieburn, of Chicago.

E. J. Ratcliffe, imprisoned for wife beating, was liberated on bail last Wednesday, and re-arrested at once on a charge of perjury, having testified that he had only one wife. Mrs. Caroline Ravenhill Ratcliffe arrived later from England to press a charge of bigamy, and identified Ratcliffe as her husband. Ratcliffe denied having met the woman before.

The women of the Lyceum Theatre company surprised Manager Daniel Frohman last Saturday evening by a supper, after the performance, cooked by themselves and served on the stage.

George Ober is seriously ill with pneumonia at St. Louis.

Fanny Davenport will present her latest play, Joan of Arc, at the Fifth Avenue Theatre on Monday, Wednesday, and Thursday of next week.

A special matinee of The Telephone Girl will be given to-day (Tuesday) at the Casino, in aid of Dan Daly, recently injured at Boston while playing in The Belle of New York. Ward and Vokes, Charles J. Rose, John T. Kelly, Peter F. Dailey, and Andrew Mack will appear as messenger boys and as telephone girls.



## CHATS WITH PLAYERS.



FREDERICK BOND.

Frederick Bond started with the advantage of being a born comedian, and he was singularly fortunate in receiving a valuable histrionic training in metropolitan stock companies, such as Wallack's and Daly's. Consequently he is thoroughly versed in the technique of acting, and takes rank as one of the best all-round comedians and character actors on the American stage.

On being asked to review his career Mr. Bond said:

"I first faced an audience from behind the footlights as a super. Donnelly, now of Donnelly and Girard, was super captain, and engaged me for that formidable role, the pecuniary consideration being that we were to divide the stupendous sum awarded me for my histrionic services. I was so eager to appear on the stage that he would have been welcome to the entire sum if he had asked for it."

"How long ago were you launched as a super?"

"That occurred at the Grand Opera House in 1877. The following season I played thinking parts at Wallack's, boys, buttons, and so forth. But my opportunity came at last. I was cast for a thinking part in School. During rehearsal Harry Montague suggested that in one of the scenes instead of nodding my head I should say 'Yea, my lord.' On the first night I nearly fainted when I heard the sound of my own voice. It was like taking a cold plunge. Harry Montague was the most lovable man I ever met, and Lester Wallack thought the world of him. He possessed an indescribable charm that won everybody—men, women, and children. He was, above all, a thorough gentleman, and just as courteous to a scrub woman as he was to any one else."

"How old were you when you were at Wallack's?"

"I was seventeen. They didn't pay me much salary, but it was a great school in which to learn the rudiments of acting. Besides, I used to earn many a dollar in assisting the propertyman to decorate and in assisting him in other ways. From Wallack's I went to the Park Theatre, where I became the callboy of Henry E. Abbey's stock company. The company included Agnes Booth, Joseph E. Whiting, Joseph Wheelock, James Lewis, Mrs. Gilbert, Frank Sanger, Joseph Grismer, Minnie Palmer, Sydney Cowell, W. J. Ferguson, W. F. Owen, Frederick Robinson, and Alfred Selwyn. The first part I played was the Cake in Engaged. After that I played Jackson in The Wedding March, and other minor roles, until the company disbanded at the end of its second season. Mrs. Booth and Mr. Owen were especially kind to me, and though I hadn't much chance to act anything but servant parts, I learned a great deal at rehearsals by watching the experienced actors and actresses of the company. My next engagement was with Barney McCauley in A Messenger from Jarvis Section. I played the part of Sheeney Mike, and it was the first part in which I attracted any attention or received any particular notice in the newspapers."

"And after that?"

"After that I was engaged by Sol Smith Russell and played the part of the tramp in Edgewood Folks for two years and a half. While we were playing in California James Lewis interested himself in my behalf, and induced Augustin Daly to attend a performance of Edgewood Folks, which resulted in my becoming a member of the Daly Stock company. I remained with Mr. Daly from 1884 to 1891, my roles ranging from servants to leading characters."

"Can you cite the roles you played in each successive season?"

"Well, I'll try to. The season of 1884-1885 I was cast for John Nudge in A Wooden Spoon, Sir George Parnacott in Lords and Commons, Thomas Appletree in The Recruiting Officer, Soto in She Would and She Would Not, and Prowl in A Night Off. Season of 1885-86 I was the Host of the Garter Inn in The Merry Wives of Windsor, and Keyes in Love in Harness. Season of 1886-87 I played Tranio in The Taming of the Shrew. The following season I was cast for Hatcham in Dandy Dick and Snug in A Midsummer Night's Dream. Season 1888-89 my impersonation of Tom Dangerous in The Lottery of Love attracted the attention of the New York dramatic critics, and I was entrusted with important roles after that. In December of that season Mr. Daly cast me for Paul Hollyhock in his revival of Seven-Twenty-Eight. The season following I impersonated Jack Hammerly in

Dollars and Sense, Mr. Stocklow in the revival of Nancy and Co., Mr. Selvidge in An International Match, Sir Walter Raleigh in Rehearsing a Tragedy (The Critic), James Ollyphant in Samson and Delilah, and other characters. My parts during the season of 1889-90 included Randolph Windrop in The Golden Widow, Thorpe Sydam in a revival of The Passing Regiment, Harry Damask in a revival of A Night Off, and Silvius in As You Like It. Shortly after the first night of As You Like It George Clarke was taken ill, and I was transferred to the role of Jaques, which I played for forty nights, but I never fancied the part. I preferred Touchstone, but I didn't have an opportunity to gratify my ambition to play Touchstone until the open air performance of As You Like It at Castle Point, in Hoboken, the cast including Agnes Booth, who had taken such an interest in me when I was at the Park Theatre. At the beginning of 1896 I was cast at Daly's for the part of Benny Demaree in The Railroad of Love, and afterward played Renaud in A Priceless Paragon, Flute in A Midsummer Night's Dream, Larry in Miss Hoyden's Husband, and Joshua Gillibrand in Haroun Al Raschid and His Mother-in-Law. Season of 1890-91 I appeared as Jorkins in New Lamps for Old, Moses Massop in The Last Word, and Trip in The School for Scandal."

"And then you left Daly's?"

"Yes; Mr. Daly wanted me to sign a contract to go to Europe with the company, and as I didn't care to go we agreed to disagree, and I signed a contract with Charles Frohman. I accepted the part of Mr. Dickerson in Mr. Wilkinson's Widows with the understanding that I was to be given a leading role when Thermidor was produced at the Twenty-third Street Theatre, now Proctor's. Wilkinson's Widows was produced at that house on March 30, 1891, and Thermidor on Oct. 5 of the same year. In Thermidor I played the role of Charles Labussiere, the retired comedian in the employ of the Bureau of Arrests. It was a strong dramatic part, and the critics, I am happy to say, spoke in very favorable terms of my impersonation. The piece itself was an artistic success, but it was too gloomy for the general public, and was only played in some of the larger cities after it was taken on tour."

"What did you do after Thermidor?"

"Why, I continued as a member of Charles Frohman's Stock company, playing Colonel Kipp in Men and Women in Boston and Philadelphia, and then joining the Gloriana company for the rest of the season. The season following I acted under the management of A. M. Palmer, appearing in the original production of Aristocracy, at Palmer's Theatre, as Octave, Duc de Vigny-Volanté, a part that was specially written for me by Bronson Howard. I played the same part during the road tour of Aristocracy, the tour extending as far as California."

"When did you first become identified with Summer stock companies?"

"I began about five years ago, in Washington, as leading man and comedian for the Summer Stock company at the Grand Opera House. I played two seasons at the Grand, and during the past three Summers have had a Summer stock company at the National Theatre in Washington, afterward taking the company on a tour as far as Louisville. We played an extensive repertoire, ranging from farce to high-class dramas."

"What engagements have you filled besides your stock company engagements since you played in Aristocracy?"

"I supported Marie Jansen in Miss Dynamite. Then I had a brief—very brief—starring experience in Fresh, the American. After that Mr. Palmer engaged me to replace W. J. Thompson in The Great Diamond Robbery. I was also in the cast of The Absent Boy, at the Garden Theatre, taking the part of the gay old man who comes to town to enjoy a good racket. Last season I was engaged by Messrs. Smyth and Rice to originate the role of Erastus Underholt in My Friend from India, and the piece proved such a success that I have been acting that part ever since. That is, with the exception of my Summer stock work and the part of Lieutenant Hartwell in The Old Coat, the new play by Lieutenant Alderdice which was tried in Washington two weeks ago, and which is to be put on for a run in the Spring, at a New York theatre, I believe."

"Ever had any mishaps on the stage?"

"No, but I had one off the stage when I ought to have been on it. It occurred when I was with Sol Smith Russell. The company was booked to open the new Opera House at Manchu Chunk, Pa. The local manager engaged a robust Irishman to guard the stage-door, with strict instructions not to admit anybody to the theatre except the stage hands and the members of the company. When my turn came to go on in Edgewood Folks I emerged from my dressing room in a realistic tramp make-up, chewing a straw, and shuffled past the stage door. The doorkeeper no sooner espied me than he became convinced that I had eluded his vigilance somehow, and had slipped past him. Accordingly he made one ungodly reach for me, threw me out into a snow bank, and slammed the stage door in my face. Realizing that there would be a stage wait, I began to pound on the door for all I was worth, while the Irishman kept swearing at me from the other side. Meanwhile I heard them calling Bond! Bond! behind the scenes. Eventually they convinced the Irishman that I was not a bona fide tramp, and I rushed on the stage half frozen to death, with patches of snow all over me. My frosty make-up was particularly absurd, because I had to climb over a fence in a Summer scene, and still retained the straw in my mouth and other evidences of having slept in a barn."

"Have you any ambition to star again?"

"Not unless I can secure a play that is strong enough to carry me and all the rest of the company. My ambition has always been to be an all-round actor, that is, a real actor, and my

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experience at Daly's was invaluable to me for that purpose. Mr. Daly is an ideal stage-manager. He works harder than any member of his company, and I, for one, never objected to his severity at rehearsals or to the discipline in the general management of his theatre. My own experience as a stage-manager has convinced me that thorough discipline is absolutely necessary if you wish to obtain artistic and successful results in the production of plays. It is the only way to conduct a stock company or any other company."

"Is it your intention to conduct a stock company this Summer?"

"That depends on the success of The Old Coat—that is, the length of its run when produced in the Spring. I think it would be a good schooling for actors in general if they had an opportunity to play in stock companies during the Summer. It gives them a chance to try parts that traveling managers would not try them in during the regular season. Take my own experience for instance. If I had not acted Christopher Blizard in a stock company's production of Confusion I should never have known that I had any special ability to impersonate comic old men. I regard it as a mistake for an actor to be restricted to a limited line of parts. It's all very well if you are a great histrionic specialist, and you can find a continuous vehicle to display your specialty, but your one part actor who is not particularly in demand by managers will be out of employment half the time. It is much more advantageous, artistically and pecuniarily, to be a real actor. The most important member of German theatres is the character actor, and I understand that he is usually cast for lago when Othello is the bill. It may not be a bad policy from a commercial standpoint for managers to select actors who "look the part," and I admit that physical realism is an important consideration, but my idea of a perfect ensemble is to select actors and actresses who not only "look the part," but can act it, too. Unless a handsome leading man has learned enough of the actor's art to take on character he is merely a professional beauty, and beauty is only skin deep."

## THE CALLBOY'S COMMENTS

My meandering attention has been directed to a novel and thoroughly admirable scheme. A young actress—to whom many thanks—has sent me a clipping from which it appears that Mrs. Julia Ward Howe and some thirty others, prominent in women's clubs and such things, have put forth a circular letter calling for subscriptions which shall aggregate \$1,000 a year for three years, the object being to enable one George Willis Cooke, of East Lexington, Mass., to continue his labors upon a book which he would call "A History of Woman." Mr. Cooke, it seems, is of the opinion that upon an assurance of \$1,000 a year, as aforesaid, he could manage to bring woman up to date in three years, and "ensure the world against the loss of this great work."

My fair informant in this matter, who enjoys, evidently, a healthy sense of humor, wants to know if this doesn't look like a good thing. I should say so. It is here offered as a hint to those who may not be working all the time. The women's chromo-literary clubs, concerning the actual worth of which there has been some doubt, may do an inestimable good if they will guarantee \$1,000 a year to each of us who is out of a job with a world-beating scheme on hand.

From 'way down East comes a quaint story about a band of Bowery Hebrew players who were engaged to perform in a Boston suburb, one night a few weeks back. The players arrived from New York in time to strike for \$50 increase on contract terms before the curtain rose. The manager smiled not upon this view, and went in front of the curtain to calm the crowded house, which was growing restive, leaving the actors to consider an ultimatum.

They considered by disappearing, and the manager had to go out again to explain the case and to announce that money would be refunded at the box-office.

As one man, the crowd swooped down upon the box-office, only to be met by the house management with the information that receipts had just about covered the rent, and that if any money was to be returned it would have to come from the company manager. Into the

house again surged the crowd, but the man wanted had escaped by the back door. And there they were. This seems to be about the neatest notion of wholesale bunco since the similar device chronicled by Mark Twain in "Huckleberry Finn."

Curtis W. Lindley forwards a specimen of unconscious Hoosier humor from Columbia City, Ind. "A prominent citizen," writes Mr. Lindley, "said to me to-day: 'I saw that great actor, Thomas W. Keene, years ago, in Fort Wayne; but he is a terrible cripple.' 'Cripple,' said I; 'in what play did you see him?' 'It appears to me,' he replied, 'that it was in Richard III.' This is respectfully dedicated to Mr. Keene's press agent."

The collection of programme curios has been ennobled by a kind friend who sends one from the far Northwest, venting this touching sentiment:

Do not expectorate on the theatre floor or you will be ejected. By order of the ladies who so kindly remove their hats.

And another, from the same town, sporting a jeweler's advertisement which winds up with this overwhelming offer: "One—watch, a round trip ticket to Idaho City with layover, and a square meal at both ends, for \$13.50." I commend this proposition to the thoughtful consideration of our good friends who may be dodging snow plows now out in Cal Stone's country. They may not need the watch, nor yet the layover at Idaho City, but judging by my recollections of certain little famines superinduced by blizzards, the square meals might be cheap at the price.

A discriminating reader turns in this beautiful and startling example of advance work from a New Jersey suburb. I should not have believed it had he not sent a copy of the local paper containing the gem, which was a part of the announcement of a church entertainment. Among other attractions was:

Martyne, aptly termed the phenomenal mimic, who will give his famous impersonation of fifteen different characters, without costume, changing his voice each time.

No doubt there was a crowded house, but there was also, I fear, what my co-laborer, the correspondence editor, would call "poor satisfaction." But, if Martyne does, really, I should say that Alfred Aarons ought to get a line on his whereabouts by the time that Charmion wears out her welcome—or her lingerie.

A Brooklyn man, I observe, has written to my colleague, the vaudeville editor, to ask "why we see so few good magicians in vaudeville." It seems to me that the query first to be answered is, Why are there so few good magicians? Few, very few, ever rise above the level of the town hall audience or break away from the elementary doctrines of those pellucid little classics, "Parlor Magic" and "How to Become a Magician."

Your modern ideal theatregoer is not dying to be entertained by tricks that he can do himself, nor is he capable of infinite surprise when shown the same old stunts over and over again. The magicians who are still at large are those who have combined brains with mere dexterity, and real brains are scarce. There is always room in vaudeville, I fancy, for those who have something new to offer.

My cycling soul was pained deeply at a recent performance of that splendid play, Shore Acres. The first act was supposed, as I figured, to occur in the Summer of 1891, and yet Sam Warren rode in on an 1897 wheel, with wood rims and pneumatic tires—a combination utterly unknown to the philosophy of 1891.

An esteemed friend has informed me that he contemplates projecting, next season, a burlesque company, the bill of which shall include no Amazonian marches, no circus acts, no male quartettes, no intermissions, no stuffed clubs, no sidewalk conversations, no descriptive vocalist, and no boy soprano doing choruses in the gallery. I believe that this performance will be worth seeing, but I wish that my friend had remembered to provide against the animated chorus, the stand-in line medley, and more than fourteen "coon" songs.

THE CALLBOY.



## THE FOREIGN STAGE.

## THE ITALIAN THEATRE.

Popularity of Duse—Few Successes and Many Failures.

(Special Correspondence of The Mirror.)

Rome, Jan. 10.

Italy is a poor country, yet Duse has made over \$2,000 at each representation given during her Italian tour this year. She is now in Rome, where the theatre is filled nightly with the most elegant, aristocratic, and intelligent society in the capital. The Queen does not miss a performance, and even goes before the play begins, in order not to lose a single scene. When Duse is on the stage the silence is so great that if the proverbial pin were to drop it would sound like a bomb. The people are even afraid to applaud lest the spell be broken. The applause at the end of each act, however, is deafening, and makes up for the long suppression of the feelings, which relieve themselves by shouts never heard in an Italian theatre before. Even Duse, accustomed as she is to public enthusiasm, stands bewildered at this outburst, and fixes her large black eyes appealingly before her as if to say: "Stay, I cannot bear it!" The plays do not please much, but what matters that. People go to see Duse, not Magda. Pirelli's Second Wife, however, finds some warm admirers. To-night Duse presents La Locandiera and D'Annunzio's Spring Morning Dream. A greater contrast than these two plays show to each other does not exist. The one all smiles and coquetry, the other a nightmare of sin and blood. To come out triumphantly in both of these on the same night is a feat which only a Duse can achieve. Far superior in attraction is Duse's performance to that of the Grand Opera House, which is empty on her nights. And well it may be, for a worse company I never remember to have heard during the Roman carnival season. It sets itself up as one of the best in Italy. If this were so, the others would indeed have to be pitted. Fregoli has been a gigantic success, and having to give up the Valle Theatre to Duse, he is now playing in the Costanzi Theatre. He appears in sixty transformations in one night—acting, singing, and presenting every "turn" of a Cafe Chantant. It is simply marvelous. He is, in turn, a professor of magic, a French singer like Yvette, an operatic baritone, an Orpheus, an Italian prima donna, a serpent dancer, a mesmerist, a boneless man, a tenor, a basso, and every other notable of a vaudeville entertainment. He is, in fact, the greatest phenomenon of the kind living. During the Christmas holidays he gave a performance for the benefit of a children's charitable institution. At the end of the entertainment the Duke and Duchess Torlonia went to thank him, and invited him to dine with them. "Our palace is at the Bocca della Verità," said the Duchess. "I ought to know," answered Fregoli. "I used once to wind up your clocks. I was then in your clockmaker's service." Now he is almost as rich as Torlonia himself.

In new plays we have His Excellency, by Grossi. It is taken from a French novel called "Bertha's Husband." Nantas, a poor young fellow struggling against adverse fortune, is contemplating suicide, when he is asked to marry a rich heiress, who has been seduced during a hypnotic sleep, and to give his name to her yet unborn child, thus saving the honor of her family. He complies, and so becomes rich and is known as one of the most honest bankers in the country. But he is not happy, for he has learned to love his wife, the victim of an unknown villain. They meet only in public, to satisfy the eyes of society. The poor wife also loves the husband so strangely forced upon her in her hour of dread; but, when both are on the point of killing themselves, they confess their love and all ends, as it should do, well. The piece cannot count as a success, however. Hypnotism does not take on the Italian stage, even Trilby rarely succeeding in Italy.

Another play, this time by Gino Gattai, is suggested by The Woman Who Did. Only in the play the man kills the woman who prefers free love to legal matrimony. This play succeeds better than the first one I have mentioned.

Lopez, one of Italy's best living playwrights, has written a play, called War. He had been thinking over this subject for more than six years, and finally wrote it in less than six days. The characters are an officer, a wounded man, a lady, a peasant woman, and two children. In aim the play is against war. It fell under the public's displeasure long before the curtain fell.

Liberati's Inferno is another failed play.

A success—at last—is a little play by the Marquis Di Squillac. For This Reason it is called. It is only a dialogue. A judge is visited by a woman he once loved, and who comes to beseech him to give a sentence of "not guilty" to her husband—the Judge's former rival. The Magistrate sees his opportunity to be revenged on both, but at last he yields to the woman's entreaties, and her husband is saved.

Is there anything else? Yes. A Child's Victory, by Tivelli. A young wife, who is nearly falling, is saved by suddenly hearing her child's voice. Actors and author were called several times before the curtain.

An old critic and dramatic author has passed away in the person of Leone Fortis, one of the most pleasant writers in Italy. His father was a doctor, and his mother a poetess and Latin scholar. He published his first work—a novel in verse—in 1847, when twenty-three years of age. In the same year he wrote "The Duchess of Praelin," which he took from the celebrated trial of the Duke of Praelin in France for the murder of his wife. The play was forbidden by the police after the first night. He then went to Milan and edited a little newspaper. He afterward wandered to Florence, Rome, and

Turin, where he wrote another play, Camoens, which the police again forbade. It was, however, ultimately played under another name, Poet and Minister. It remained long in the repertory of the Royal Company, of Turin. Ernesto Rossi made it one of his best parts. In Genoa Fortis lived by giving lessons and writing theatrical criticisms for a Genoese paper. It was then that the celebrated actress, Fanny Sadowsky, asked him to write a play for her. Signor Fortis responded with Heart and Art, which is still given by some of our leading actresses, though somewhat antiquated in style.

When politics began to calm Fortis went to Milan again and made it his home. For some time he was poet and director of La Scala. In 1858 he founded the *Pungolo*, of Milan, and also made the acquaintance of Ferrari, the great dramatic writer. The two were like brothers till Ferrari's death.

All the time Fortis was in Milan he was persecuted by the Austrian Government, and once was nearly arrested, but managed to escape in time. His political troubles ceased after Magenta, and he showed his vitality by refounding the *Pungolo*, of Milan; the *Corriere*, of Venice, in 1866, and the *New Rome*, in Rome.

For many, many years he wrote "Conversations" in the *Italian Illustration*, under the name of Doctor Verites. These now form two large volumes, which Fortis called his literary testament.

He was certainly one of the most extraordinary and versatile writers in modern Italy. He succeeded equally well on politics as on art, and his writings were always full of poetry, fancy and genial arguments. In political journalism he was a great influence in the difficult and glorious period in which his youth was spent. He was immensely popular on the stage, and the greatest actresses in Italy owed many of their triumphs to his plays, especially to his Heart and Art. In everything he wrote he was a master, and all his life he was an indefatigable worker. Generous in thought and deed, he had hosts of friends. His life is written in the preface of his plays, now published in a couple of volumes. He leaves a widow and children.

Another death is of the tenor, Meini, who died at eighty-five years of age. He was a celebrity in his day, and sang with Pizzoni and Pogni. He also was heard much in Spain. One of his great parts was Marino Faliero, by Donizetti. He wrote libretti for operas, and up to the last years of his life he was music-critic for Ricordi's *Gazzetta Musicale*. A member of the Academy of Santa Cecilia in Rome, and also of the Philharmonic Society of Florence, he, too, was well and personally known. He was born in Florence in 1812 and died in Florence during the last days of last year, 1897.

S. P. Q. R.

## AUSTRALIAN AMUSEMENTS.

Things Theatrical in the Colonies—Wilson Barrett—Events.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Dec. 20.

The Royal Divorce has enjoyed a highly successful season at Her Majesty's Theatre, and the company left on Saturday night, after their final performance here, for New Zealand. Their tour opens at Dunedin on Boxing night, and from all appearances will be a prosperous one. During Elliott Paige's indisposition her understudy, Mrs. Maesmore Morris, essayed, with considerable success, the exacting part of Marie Louise. Mrs. Morris, whose beauty has been made known to New Yorkers by *Munsey's Magazine*, shows considerable dramatic power. Her Majesty's is now closed until Boxing night, when it will be reopened with all the glamour and glitter attendant upon Williamson and Musgrove's annual pantomime, which this year is adapted from "The Babes in the Wood." The bright, particular stars will be Bobby Courtneidge, who specially revisits Australia for this engagement; Ada Reeve, the original Gay Parisienne; Bert Gilbert, John Coleman, John J. Burke, who came over from Frisco with The Flying Jordans; Alice Leamar, Lily Titheradge, and Little Gulliver.

The Paulton Stanley combination have concluded their New Zealand tour, during which good business prevailed. They play at Hobart (Tasmania) at Christmas.

The McMahon Brothers, known in America in connection with the Boxing Kangaroos, have more than exceeded their most sanguine anticipations at the Lyceum, which they are running on very popular lines. Grattan Riggs, the Irish comedian, proved a splendid drawing card, and now the management is very busy with preparations for a Christmas pantomime. Fanny Liddiard and Marie Luella have been engaged to head the cast, and the book is from "Dick Whittington," always a strong favorite. Nonie Seabrooke, who came out as Frank Thornton's leading lady, is also engaged for a leading part.

Harry Rickards has given up his lease of the up-to-date, but so far unfortunate, Palace Theatre. Meanwhile business at his Tivoli is enormous. Addie Conyers and Willie Freear, from the Strand, London, have both been in the bill this month.

The Theatre Royal will this year be the scene of Harry Rickards' first essay at pantomime. Jack the Giant Killer will be given with a very strong cast, including Addie Conyers, Lottie Moore, Alice Simmons, Marietta Nash, Ivy Scott, the Haytons, Tom Woodwell, George Lauri, Alf Bellman, and the Huleens.

On the 31st of this month Charles Cartwright, with Beatrice Lamb as his leading lady, will leave London for Sydney in R. M. S. China. Mr. Cartwright, who has visited Australia previously, in company with Olga Nethersole, is under engagement to Harry Rickards for a six months' tour of these colonies. His company includes Arthur Styan, Charles Thursby Mann, and A. Bryan, all strangers to these shores. Miss Lamb is well known as the original Niobe

at the London Strand Theatre, where she appeared under Paulton's management.

William-on and Musgrove's genial Sydney manager, G. L. Goodman, has been laid up during the last few weeks from the result of a severe fall through an open trap at Her Majesty's, but hopes to be at his post by Christmas.

Amy Gourlay, half sister of John Gourlay, the well-known comedian, during the month obtained a divorce on the grounds of desertion from her husband, a son of Burroughs, the English billiard table maker.

In my last letter I made mention of an Elsie Lander who took a company up to Brisbane, and who, from press notices in her possession, was well known in the States. This lady, during a performance in Brisbane, sustained injuries from a severe fall, and in consequence the company disbanded. On top of this disaster her husband, Freeman Kitchen, a journalist, committed suicide in Sydney, and there is now considerable doubt as to Mrs. Kitchen being the Elsie Lander known in America. Perhaps some reader of THE MIRROR will clear this up for us.

The Brough Comedy company are doing a phenomenal business on their Indian tour. Sowing the Wind was their opening piece at Calcutta on Nov. 10. Mrs. Brough appeared as Rosamond, Robert Brough as Brabazon, Harry Plimmer as Ned Annesley, and Wilfred Shine as Sir Richard Cursitor. Mario Majaroni, McIntyre, Jenny Watt Tanner, Ralph Roberts, and Emma Temple were also in the cast. The *Indian Daily News* enthralls over the production. It says: "The first night may more fitly be described as a triumph than a success." The Amazons and The Case of Rebellious Susan have also been produced.

Wilson Barrett, on his arrival here, held an at home on the stage of Her Majesty's, when many prominent professionals took the opportunity of meeting the actor-author-manager. As I have already advised, his tour opens in Melbourne, with Claudian.

A big card this coming holiday season will be the combination of Harmston and Fitzgerald's circuses. The bill advertised is an exceedingly liberal one.

The firm dropped £3,000 over their short season at the Duke of York's Theatre, London.

The cabled news of the murder of William Terriss at the London Adelphi was received here last Saturday. Although this artist never visited Australia, he was well known to many of us. It is barely a year back that Williamson and Musgrove arranged for him and Miss Millward to tour these colonies, but eventually the arrangement fell through.

Frank Thornton has returned to Sydney after a most successful tour of the length and breadth of Australia. L. J. Lohr is still his right hand man, and is at present busy arranging for a Christmas season at the Bijou-Criterion.

Special mention is due Julius Knight's Napoleon in The Royal Divorce. His rendition was a very fine one and gave proof of careful study. Mr. Knight will be remembered favorably by many New Yorkers.

Things theatrical in Westralia continue brisk. Frank Barnes has just returned there with a reorganized dramatic company.

Maggie Moore and Harry Roberts report good business from Melbourne.

Early in January next Daisy Holly, at present principal danseuse in the Lyceum pantomime, sails for New York, where she has obtained a good engagement.

The Flying Jordans are at Hobart (Tasmania).

E. NEWTON DALY.

## TAKE NO SEALSKINS TO CANADA.

Manager M. W. Hanley, before going into Canada, received from his advance agent, H. A. D'Arcy, the following caution: "Post notice so that no one will bring seal skins into Canada. The United States officials burn all seal skins that cross the Canadian line." This information may be of value to others contemplating a visit to the Dominion.

## THE FLORIDA LIMITED FOR ST. AUGUSTINE.

The first train of the season left the Pennsylvania Station, Monday, January 17, at 11.50 A.M., via the Southern Railway, F. C. & P., and Florida East Coast. All available space was occupied. The Florida Limited is one of the most superbly furnished trains that ever left New York, and will be operated daily, except Sunday, between New York and St. Augustine. You lunch to-day in New York and to-morrow in St. Augustine. The train is most exquisitely furnished, and every device which may add to the welfare, comfort and enjoyment of the passengers has been provided. The drawing-room sleeping cars are of the latest plan of Pullman, and the compartment cars, which are operated only by this line, are models of perfection, as the designs for the cars are such that parties occupying a compartment are free from the outside world. These rooms are so arranged that they can be used separate or thrown into a suite of private apartments, and are unsurpassable in completeness, etc. Families going to Florida on this train have as much privacy and comfort as they could enjoy within the portals of their princely mansions. The dining cars are of the latest, and the markets of the North and South are both drawn upon liberally for the best and most seasonable supplies, while the cuisine and service are of the highest order. The library car is furnished with abundance of easy chairs, sofas, and writing desks, where stationery is found for the passengers' use. The observation car might be termed the parlor or reception room of the moving palace. It has large plate glass windows on the sides and ends, from which the fast flying panorama may be viewed with comfort.

Among the large number of prominent passengers on the Limited were the delegates to the Fishery Congress, at Tampa, Fla., from the States of Maine, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, and the District of Columbia. For particulars, regarding the routes to Florida and the South, call on or address Alex. S. Thwaitt, Eastern Passenger Agent, 271 Broadway, New York.

Johnstown (Pa.) Opera House is Johnstown's best theatre. Good time open. Terms reasonable.

## SHOP TALK.

"Gentlemen,"—it was the tragedian who spoke—"During a decade of years we have talked shop for our own entertainment, and the amusement or otherwise of such as might overhear us. During those hours, gratifying to me, as I know they have been to you, it has been our province to touch at times upon the sinistral weaknesses of our fellow players, past and contemporaneous. The experiences of an impetuous novitiate, in retrospect, have afforded us many happy hours. In our earlier meetings, under the swing on the Old Rialto on Union Square, they added a zest to the beer and sandwich which constituted our midday meal. During later and more prosperous years, in the artistic and congenial atmosphere of these beautiful clubrooms, we have found our shop talks growing in interest as the receding years have touched and mellowed the perspective. During these reminiscent and imaginative hours, now lengthened into years, there has been "no mirth that leaves an after bitterness like gall." Our laughs with and at our fellow craftsmen have been wholesome in thought and clean in inference. It could not have been otherwise without doing violence to our own natures and experiences. In all that we have said the manhood and womanhood of the men and women of the stage have been steadily kept in view. We have taken our shots at folly in her flight, not sparing our friends nor seeking to wound unduly or unfairly those who have not agreed with us. It should be to us a source of pleasure to realize as we do that our shop talks have made us many friends among our fellows, and no ill wishes save the few whose good opinions it were a vice to cultivate.

"All of this is but premise. Recent observations have moved me to grow critical to-day, and I want to define and make clear our right to do so. There is a time and a place for every thing, including shop talk. It may be added that there is shop talk and shop talk. During the current season I have been a frequent visitor at the vaudeville theatres. I have passed there many delightful hours. I have also been impressed by the paucity of ideas among the alleged writers of sketches for the use of so-called 'legitimate' performers entering vaudeville. Within a month I have endured four of these inflections, all dealing with supposed 'stage life,' and all representing actors and actresses as tramps or adventurers; all revealing, by recital and inference, a disreputable and despicable phase of supposed professional life, which has been created and maintained entirely by a sensational and scandal-mongering press. The persons engaged in these venomous flings at the dignity and respectability of the stage include both sexes, the feminine, I grieve to say, predominating, and they have held, and are capable of holding, conspicuous positions. It was gratifying to note that the unwholesome stuff bored the audiences, and it is creditable to the taste and intelligence of vaudeville audiences that this species of self-debasement promises to be short-lived.

"In the same line of thought, but more reprehensible for obvious reasons, I wish to include a few so-called Christmas stories, which have recently appeared in widely read periodicals. "Probably the well-known young actresses who were quoted as authors did not write the stuff, but as they countenanced the use of their names as the authors, to them must belong whatever of credit or odium attaches to the publications.

"The incidents related, if accepted as a reflex of stage life in America, would fully justify all that Clement Scott's tirade implies. They speak glibly of the greenroom, which does not exist. They people it with non-professional lovers, bald heads, debauchees and rouses.

"One story particularly I recall. Its heroine was a young girl fresh from a Christian home. She held a responsible position in a dramatic company. She had a blasé front row admirer, who frequented the 'greenroom.' He was liberal and persistent, but he wasn't a marrying man. The young heroine became desperately enamored of the handsome leading man, who seduced her under promise of marriage. But she loved on and hoped on. One day the leading man's passé wife showed up in the dressing-room. She sized up the young heroine good humoredly, and intimated to her lord that there were others, and that she wasn't doing any kicking, but she wanted that sealskin sacque all the same. The young heroine fled broken-hearted, and a week later was snugly domiciled in an elegant uptown flat with her front row admirer.

"That's all. I suppose there is a moral hidden in it somewhere, but my obtuseness has not yet detected it.

"Certainly if Mr. Scott, who has said such unpleasant things about English actresses, wanted to prove the same things true of the profession in America, he could find no abler ally than the writer of this charming Christmas carol, which is signed by a well-known actress.

"Fie! upon you.

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# THE NEW YORK



# DRAMATIC MIRROR

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**Falsehoods About Richard Mansfield, Francis Wilson and Independent Managers—Told for Effect, They React Upon The Falsifiers—Plain Denials By Those Lied About.**

This study, devised for self-paced learning,

But the subject is one that encourages or requires any change in the system. It is not difficult for any one to grasp the ethics of the case or to conclude that managers who undertake to compete with shortness of the basic sort in their institutions will most expect in time to be rated as they deserve.

A new phase of Theatrical Trust handiwork has appeared. The dearth of jobs among New England managers is well known, but it is assumed for the Trust to dictate the remedy. Manager Joseph of Woburn is said to have been compelled to look for attention for an entire week and then receive the same and trouble in seeking and securing it. He is said for the first night to sing, and then to sing to get the one night of the Trust. In the Trust, other legal managers have been sought for. In this book a story is told of a manager who, in order to get it for a week of the Trust, the Trust probably knew, the local managers were not in sympathy with its purposes, and that looking was thus made easier on them. They thought the different local managers throughout the State would be in sympathy with the manager rather than dine



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - JANUARY 29, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 12.

*Such is the infection of the time  
That present medicine must be ministered  
Or overthrow incurable ensues.*

SHAKESPEARE.

## Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

## WORDS OF WISDOM.

The address to his fellow-actors, made by JAMES A. HERNE through the medium of this supplement to THE MIRROR, is wise, patriotic and instinct with professional feeling. It should be read and heeded by every actor worthy the name.

This is not a country in which a cabal alien to all the impulses of art should be permitted to seize and hold a great institution like the theatre for the most ignoble and sordid ends. The genius of America is against such a desecration, as it is utterly opposed to the spirit of oppression and the conspiring activity of the Theatre Trust, which would destroy all that will not submit to its dictation.

Those actors whom Mr. HERNE commends for independence, like Mr. HERNE himself, will live in places of great honor in the history of the American stage. That history will record the rise of the Trust, its evil operations and its fall. All in every way associated with the movement on the one hand to defeat the evil purposes of the Trust will be honored in the annals of the stage as surely as those who, on the other hand, remain selfishly inactive in Trust hands, or who aid its plans against their professional fellows, will suffer in the record.

Genius itself, if time-serving and self-seeking in this emergency, will not escape deserved odium.

## IN THE MEANTIME.

THE statement made by BRANDER MATTHEWS, a well-known student of the theatre and its history, that it is only a question of time when the Theatre Trust will be disintegrated and destroyed by the natural influences which inevitably must control such an institution as the stage, is founded on common sense and has precedents to prove its truth.

The Theatre Trust is an unnatural, an abominable, an intolerable device of middlemen who for the moment may make money out of those they have duped, but the sins of their system will eventually cry out so loudly as to bring an opposition that will sweep them from the theatrical field.

But in the meantime what is happening and what will happen?

Misfortune, hardship, stagnation. Every other theatrical interest is made to subserve the selfish interests of the Trust; every other enterprise is subordinated to Trust enterprises; actors with a spirit of independence are either subjugated or wheedled into Trust power, or, still maintaining independence, are the objects of the conspiracies and the lies of the Trust.

The whole theatre is demoralized by this abominable combination, and it never will know normal life or prosperity until the gang is dislodged and driven out of the temple.

## HOW DO THEY LIKE IT?

THEATRES in the smaller cities, especially in New England, forced to depend upon the convenience of the Trust for attractions, have been compelled to close for weeks at a time this season. During former seasons of natural supply, when traveling managers were free to deal with local managers, and when individual enterprise in management was encouraged by an open field for competition, these theatres were almost steadily open and making money. How do their managers like the Trust? How do the owners of these theatres, some of whose managers may be forced to abandon their leases, like the Trust? Everybody will know in good time.

The managers of many important theatres in large cities in which the Trust, which controls the bookings of these theatres, has theatres in which its interests are greater, have seen their management discredited by the scheme of the Trust to take care of its own, and are sweat-

ing in business anxiety as to what shall happen next. How do these managers like the Trust? In cases where they are simply tenants, how do the owners of these theatres like the Trust? Wait and it will be made known.

Traveling managers who foolishly have placed their business in the hands of the Trust have found their attractions used simply as foils to or feeders of the attractions of the Trust, which uses every device which its knowledge of the business of those in its power and the advantage which its "booking system" may suggest to it, against rival attractions. In looking over their books, what do these managers, who have lost their independence with much of the business that under other conditions would be theirs, think of the Trust? Perhaps by and by they will be ready to say what they think of it.

The Trust may be a very good thing—for those who compose it. All others who are under its thumb simply contribute to it.

## A SERIES OF CLUMSY LIES.

MADE desperate by recent events, the Theatre Trust, through its least accomplished jilters of the truth, has within a week published a series of lies so clumsy that their falsity was apparent upon the face of things.

When it was announced that KLAU and ERLANGER had lost control of the two Trust theatres in New Orleans, KLAU and ERLANGER, through their emissaries, declared this truth to be a lie.

When they could no longer deceive the public as to this fact, forgetting that their efforts to retain the theatres were well known in New Orleans, KLAU and ERLANGER, "announced" that they had voluntarily relinquished these houses, and followed this fabrication with an announcement that they had already secured two or three other theatres in New Orleans. There are no other available theatres in New Orleans.

Then, through the same inept falsifier, it was declared that RICHARD MANSFIELD had resumed business relations with the Trust. This was a lie without a shred of fact in it. The Boston manager whose house is handled by the Trust, no doubt alarmed by the results of Trust bookings this season, and excited by the volume of business done in his theatre by Mr. MANSFIELD during that actor's recent Boston engagement, danced attendance upon Mr. MANSFIELD for the better part of a week, offering him better terms than usual for Boston next season, and naturally secured Mr. MANSFIELD'S signature to a contract. With the making of this contract KLAU and ERLANGER, the booking agents of the Trust, whose "imperative rule" has been that all engagements should be made through them, had absolutely nothing to do. But that is another story.

Foolishly thinking that the lie about MANSFIELD would pass current, the Trust even more stupidly, the next day, set afloat a statement that FRANCIS WILSON also had "gone back to the Trust." Mr. WILSON'S telegram to THE MIRROR in another column treats this lie with great brevity, yet conclusively.

The purpose of all these falsehoods was and is apparent to the simplest intelligence. Matters were and are going wrong with the Trust, and particularly with KLAU and ERLANGER. By wholesale lying they thought to stem the tide, and to fool the theatrical profession.

What lie next?

## A NOTABLE VICTORY.

THE ousting of KLAU and ERLANGER from the two theatres long controlled by them in New Orleans—the Academy of Music and the St. Charles—breaks the hold of the Trust on the South, and gives promise of better things to the Trust-ridden people of that city.

This result is largely due to the New Orleans Daily Item, whose editor and proprietor, D. C. O'MALLEY, has consistently and persistently opposed the methods of KLAU and ERLANGER and fought Trust influences in the Crescent City.

Men who are influential, respected and of substance in New Orleans laugh at the claims of KLAU and ERLANGER that they will "build" new theatres in that city, as every one else laughs at them.

## THE INEVITABLE.

THE newspapers of the country are still earnestly active against the Trust.

There is no sign that they will become inactive. They are fighting for art, as against cheap commercialism in the theatre.

Publicity has seriously embarrassed and is still embarrassing the Trust. It will finally kill the Trust.

## It Was a Lie.

New York Herald, Jan. 25.

Richard Mansfield denies emphatically that he has "made up with the Syndicate." He booked time at the Hollis Street Theatre, Boston, for next season because they gave him the terms he wanted.

## AN INTERESTING QUESTION.

It Must Be Answered, After the Satisfaction of Prurient Curiosity.

Chicago Times-Herald, Jan. 23.

Does the end justify the means? Is a financial success to be regarded as a payment in full by any manager who has risked his own reputation and assaulted the good taste of patrons? This is a question which Charles Frohman will be obliged to answer definitely, and when he points to the large audiences crowding the Empire to see a play which has been generally condemned by the press as revolting in some of its features, this answer will not be considered adequate. A certain theatre in New York was crowded nightly during one period by a wretched exhibition of indecency, called Orange Blossoms, and other examples of a similar nature might be cited, but popularity in such instances would not be accepted as justification. Neither is the financial success of The Conquerors any plea in extenuation for the production of a drama which wounds the self-respect of the actors who appear in it and startles if it does not disgust audiences by its bold realism. The Empire Theatre Company has heretofore been identified with excellent and sometimes admirable plays, and its good reputation as a standard organization devoted to the best plays to be had in the open market of the world has gained for it a constituency throughout the country. But Mr. Frohman possesses but a slight grasp upon the subject if he imagines that his company will retain the favor of the best public while playing a drama which cannot be discussed among self-respecting persons, much less witnessed by them, without a sense of personal degradation. A certain public may be attracted by such an exhibition, but it will not be the clientele upon which the Empire Theatre has been accustomed to rely.

The Conquerors is not only an offensive play in its chief element, but it comes clothed in dishonor, having been largely plagiarized by Paul Potter from Maupassant's Mlle. Fifi and Deux Amis and Sardou's La Haine, with some vile points which Mr. Potter is sufficiently insulting to American womanhood to say he added as a special sop for their peculiar taste, which he assumes to understand. If this is not adding insult to injury it would be difficult to characterize the offense.

What, then, must be the nature of a play which is said to vulgarize much of La Haine, with amendments from Mlle. Fifi and contributions from the refined moral laboratory of Paul Potter, who dwells steadfast in the alleged belief that the women of America can be most quickly attracted by an exhibition of moral corruption? It is small wonder that he sailed hastily away from America before the storm of indignation burst over him.

## Really Short of Attractions.

St. Louis Republic, Jan. 23.

The Century Theatre and the Olympic Theatre are under the control of the Syndicate. I have been informed, time and again, that one of the plans of the Trust in theatres contemplated an arrangement of bookings that would offer no conflict of attractions in the same city. For example, it was to be arranged that if the Century had in hand a tragic week, the Olympic would enliven us with sparkling comedy. If romance was to be presented to a public hungering for romance, the presentation would occur at but one of the Syndicate theatres at the same moment. This would be very happy, not only for the theatres, but for the public that could not manage to be at two places at one and the same time, as the circus press agent has it. The Syndicate seems, therefore, to be out of joint here this week. The Century Theatre comes along with the light and airy Mr. Hoyt. In order to present something contrary to this, the Olympic should have nothing less mirthful than one of Fanny Davenport's bloody fancies. Instead of such lightsome theatrical diversion we are to have at Mr. Short's theatre the lissome One Round of Pleasure.

Even syndicates, it would appear, are human enough to err once in a while.

## SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed in this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

## THE WORK OF NUMBER TWO.

EVANSVILLE, Ind., Jan. 21.

To the Editor of THE DRAMATIC MIRROR: SIR.—I am very much interested in the gallant stand THE DRAMATIC MIRROR has taken against the Theatrical Trust. For those who reside in smaller cities, the plays presented in the theatres are simply lotteries; one never knows whether they will see a first-class company or a poor one. It is no longer a question of a play being up to the standard, but now people are uncertain if the troupe will do them justice.

To those who see clever productions in the largest cities it is most deplorable for them to sit through the same performance in smaller towns and see them ruined almost beyond recognition by inferior companies.

I am a constant reader and admirer of THE DRAMATIC MIRROR. It is a periodical of which the profession ought to be proud. J. C. B.

## THEY WERE DISGUSTED.

ROCHESTER, Jan. 19, 1898.

To the Editor of THE DRAMATIC MIRROR: SIR.—There is a party of men and women in this small town who go to New York every year for the sole purpose of seeing the plays presented by the Empire and Lyceum stock companies.

Now, I happened to be one of the party that went to the Empire on the opening night of The Conquerors, and I must say we were disgusted with it. Of course, we people from the country are not supposed to know a good play from a bad one, as some of the critics on your New York papers are pleased to write about us; such critics as those that have to refer to Lydia Pinkham in every article to bring out effect.

But we were glad to see your paper expose Paul Potter and his dirty play to the people outside of New York City. It is too bad to see such artists as Miss Allen and Mr. Faversham wasting their fine talents on such a lot of trash as that show contains.

But we are pleased to know that THE DRAMATIC MIRROR is not run by a man that is afraid of any combines, and is not afraid to tell the truth about plays, managers or authors, no matter who they may be. AN ADMIRER.

## WORDS OF WISDOM FROM MR. HERNE.

THE NOTED ACTOR AND DRAMATIST ADDRESSES HIS FELLOWS.

"The Characteristics of the Trust are Greed, Cunning and Inhuman Selfishness"—"It is Infamously Tyrannical and Degrading"—Actors Must Oppose It for Self-Preservation.

Just before James A. Herne left for Chicago he gave to THE MIRROR the following expression upon the conditions that confront the American actor. It ought to appeal to the instinct of self-preservation of every member of the theatrical profession in this country:

"The Theatrical Trust is but another arm of the octopus monopoly. Evolutionary law describes one cause producing a multiplicity of effects. Private ownership of land is the direct cause of all monopolies, and the Theatrical Trust is one of its many results.

"Its characteristics are greed, cunning and inhuman selfishness. It is a wolf which will devour its fellow wolf when he falls by the way.

"It is infamously tyrannical and brutally degrading alike to its projectors, to those mistaken stars who are aiding it, and to the actors who are being temporarily crushed by it.

"It must be met with intelligent, dignified courage and determination. Personalities, spleen and invective are childish and futile.

"Every actor in America should at once join the Actors' Society of America.

"Stars heading successful organizations should learn this truth: 'Self interest is best secured through the ability of the many to gratify their reasonable wants, not through the ability of the few to dictate terms and conditions.'

"Privates in the great army of actors may exert a powerful influence through silent opposition. Psychic force is more potent than it is generally understood to be.

"Few actors struggling for acknowledgment and position, as is the truly great artist, Wilton Lackaye, dare be as outspoken as he, but all may think untrammelled. Thought cannot be coerced. Therefore, fellow-actors, one and all, be at least mentally free and oppose this Trust and all Trusts in thought with heart and soul. And remember capital does not create labor, but labor created the first capital and all the capital there is in the world to-day.

"The few leading actors who are standing for the independence of the American actor and for the liberty of the stage will not desert you. They cannot be cajoled, intimidated or bribed. You may trust them. They may be beaten, but not subjugated.

"I regret that Mr. Jefferson has taken no action. He was cradled in the theatre. The theatre made him famous. The actors loved and honored him. I can well wish he had espoused their cause.

"I hope that Mr. Goodwin, who does stand for the highest art he sees, will speedily learn that the Trust which grants him personal immunity will withdraw that concession the instant it is strong enough to do without him. He is an artist, and his place is among the independent stars.

"As for me, I was an actor when the members of the Trust were in swaddling clothes. It is conceded that I have contributed something to the literature of the stage and to dramatic art, and I, therefore, refuse to be driven from the stage of my country by the gentlemen who have the lessees and owners of a number of playhouses by the throat.

"Sydney Lanier wrote 'Art, sweet lark, translates the sky into an ecstasy of melody.'

"JAMES A. HERNE."

## A Lie Denied Again.

New York News, Jan. 26.

"CHICAGO, Jan. 25.—Mansfield denies that the Theatrical Trust will hereafter have charge of his bookings."

This is a direct contradiction to the statements published in certain pandering morning papers of recent date. The fake news factory of the Trust is evidently being worked assiduously to furnish the so-called theatrical news of the toady element of the metropolitan press.



## THE USHER.



"The London production of *The Conquerors* has been indefinitely postponed."

Thus reads a paragraph in the daily papers, verifying a prediction made by *THE MIRROR* several days ago.

It is highly improbable that Potter's plagiaristic play will ever be acted in London, notwithstanding the Lord Chamberlain's license.

There is little likelihood that George Alexander, the manager under contract to produce it, will care to face the legal consequences of infringing upon Sardou and de Maupassant's copyrights.

Entirely aside from the indecencies of this play, there is the question of meum and tuum involved, and that is a question of serious moment in England, where the popular conscience is keenly alive to the enormities of literary theft.

Witness the fate of *The First Born*. Charles Frohman's agents endeavored in every possible way to convey the impression that that piece was the genuine, original Jacobs Chinese work and incidentally to brand *The Cat* and the *Cherub* as a spurious imitation.

The result of this course is a matter of record. The London critics investigated and learned that Mr. Fernald was the originator of the celestial story idea, and the London public promptly repudiated *The First Born* and gave *The Cat* and the *Cherub* a hearty welcome.

It is dollars to doughnuts that *The Conquerors'* indefinite postponement will be a permanent postponement.

The newspapers that support the Trust are pitifully few in number and uniformly unfortunate in character.

As against the great and influential and multitudinous journals throughout the country that have denounced the Trust there are only a few sheets of the order of the *Philadelphia Item* and the *New York Telegraph* and the *Chicago Dispatch* that have lent their columns to the Trust's defence.

Only a few years ago the *Philadelphia Item* was abusing Nirdlinger and Zimmerman up hill and down dale, as a number of interesting extracts from its files in my possession vividly recall. And Nirdlinger and Zimmerman at that time took strange and unintelligible oaths in witness that they would never, never, recognize or patronize the *Item* again. Lo, and behold! the *Item* is now Nirdlinger and Zimmerman's mainstay in the Quaker City and they are its principal theatrical advertisers.

The *New York Telegraph*—the organ of the Tenderloin and the favorite literature of the habitués of the all-night resorts—was embroiled in legal difficulties with Klaw and Erlanger not long ago. But in the Trust's throes these little difficulties were speedily set aside and the pornographic print naturally became the ally of the concern that exploits leg shows and nasty plays.

The *Chicago Dispatch* is a consistent defender of the Trust. Its editor is now serving a term in Joliet prison for publishing and circulating an obscene newspaper.

When it is considered what pressure the Trust has been able to bring to bear upon newspapers through the counting room it speaks well for the integrity and independence of the American press that the great majority of reputable newspapers, North, South, East and West, have not hesitated to declare against that monstrous enemy of a clean, artistic and free stage.

In a few instances business considerations have prevailed over editorial convictions to the extent of insuring silence. But I have yet to hear of one case where a dramatic critic or editor, when restrained from freely discussing this subject by counting room dictation, has hesitated to express his sympathy with the cause of those that are fighting the good fight to restore the freedom of stage art.

The plot that Heymann and his fellow conspirators called their "private business" a few months ago, and which they insisted should be exempt from newspaper exposure or discussion, has been ventilated so thoroughly that to-day its purpose is understood by the public in all parts of the land.

How well it is understood and how heartily it is resented the balance sheet of the Trust will bear eloquent testimony when this season's campaign comes to an end.

If Heymann and the rest imagine that the opposition to their amiable conspiracy to dominate and dictate the theatre business of this country will die out eventually they are as greatly mistaken as they were when they supposed that such an intolerable and infamous scheme could be worked to its ultimate object without let or hindrance.

There are forces at work that will never relax until the last vestige of the Trust has disappeared from the scene. As *THE MIRROR* said on a former occasion, this is a fight to the death and the logic of events points to the fact that the Trust will furnish the corpse.

These designing and desperate money-changers are lunatics to have dreamed that the American stage is utterly friendless and abandoned, and that they were to be permitted to play

havoc with it at their own sweet will unopposed and unhindered.

The beautiful and immortal art of our theatre is destined for a better fate than to fall a helpless prey to the mercenary machinations of such men as Heymann, Nirdlinger and Erlanger, whose horizon is bounded by the narrow confines of a theatrical sweat-shop and whose loftiest ambition is to levy tribute upon the profession and the public.

They are not in the business "for their health," as one of their spokesmen has proudly proclaimed. They are in it simply and solely for what they can get out of it, and they are not particularly scrupulous as to the means and methods to employ in pursuit of that object.

Every actor who respects his calling; every manager who is guided by aims superior to those of a bunco-steerer, and every play-goer who loves the theatre cannot fail to feel the shame and the disgrace of the conditions that a group of sordid speculators have imposed upon the theatre in this country.

The interests of our stage are not safe and the future of our profession can be regarded only with apprehension as long as purveyors of smut and manipulators of unsavory merchandise remain in control of the situation.

The salvation of the American theatre lies in two things: The vigorous seed of rebellion that has been sown by the disinterested leaders of this crusade; the splendid missionary work of the press, and the internal weakness and rottenness of the unholy combination.

The actors that have sold their birthright for a mess of pottage will not enjoy their repast and the laggards that have hung back in the fear of reprisals or through constitutional laziness and indifference will regret their inactivity, while those that are upholding the banner of the right will prove their wisdom.

For when the inevitable fall of the Trust occurs it will drag many into the mire of obloquy and the rush to escape its odium will only be paralleled by that original rush of the foolish to seek connection with it.

This is not prophecy—it is certainty.

## A FAILURE IN NEW YORK.

**One Round of Pleasure is Evidently Meeting a Deserved Fate on the Road.**

*Chicago Post, Jan. 22.*

If only as a bit of additional proof that the craze for musical comedy and extravaganza is dying, the chill given *One Round of Pleasure* during its Chicago season is a matter for congratulation.

The Klaw and Erlanger company closes its engagement at the Columbia to-night after a three weeks' stay here. This organization came very near spoiling the excellent record made by the Columbia, for, as has been said before, Manager Davis has not had a bad week since the opening last Fall. But *One Round* approached the safety line, and escaped simply because the theatre had been presenting such good attractions that the patrons of the house thought it would avoid hard luck throughout the season.

This history of this production is an interesting one, and teaches much the same lesson that *The Good Mr. Best* taught.

Early last Summer the piece was staged in handsome fashion at the Knickerbocker Theatre, New York. The proprietors gained liberal compliment for elaborate mounting. The book, however, was condemned, and the management set about the task of revision, employing an expert tinkerer to put it in shape.

Instead of running all Summer, as had been hoped, the life of the piece was exhausted in little over a month—six weeks, maybe.

Klaw and Erlanger had this expensive plant on their hands, though, and like shrewd speculators resolved to take it on the road to recover, if possible.

What the next "stand" will vote none can tell, for Chicago has been educated in extravaganza, and from years of the best sort of productions has been led to expect the most careful presentations. Still it would seem that any city would rebel at the stuff exploited in *One Round of Pleasure*, for it is easily the poorest burlesque tried here in a long time. The Rogers brothers and Miss Maud Raymond gave the piece the only life it had, and Walter Jones exerted every effort to shed gloom upon the proceedings with his dreary attempts at comedy.

If there had been a fairly coherent story or even a little dialogue that was not contemptible the piece would be other than a dead loss. It does not pay to sustain a feeble play merely for the sake of using up lithographs.

## How They Do It in the West.

*Denver (Col.) New Road, Jan. 15.*

The Theatrical Trust seems to have everything its own way. Right here in the city of Denver Bush and McCourt occupy a position that renders them utterly powerless in selecting companies, and, as a result, companies that ought to appear in 10-cent houses are forced upon Bush and McCourt, in spite of themselves. The worst feature about these itinerant tramp shows under the management of the Theatrical Trust, is the scheme to prostitute the scenery of their show to advertising shoe blacking and baking powder and that sort of stuff. Some time since a jimmie crowd of broken down hamsters held the boards at at the open house under the head of 1192. Every time you looked at the stage you saw a great big glaring sign to use Snyder's slide catchup or something of that sort. Who the dickens cares about having a whole set of scenery spoiled in so plain and so evident a scheme on the part of the Trust to make a little money on the side in the way of advertising. Neither Bush or McCourt indorse this method, but they cannot help themselves. There is a scheme on foot to break up this Trust. One good way to get even with these fellows is to spot them. For instance, when 1192 is advertised to appear again in Denver, every Colorado true to Colorado should make it his business to keep away from that show. There is a lot of others of the same sort that we could mention, and will mention in due course of time.

## A QUEER STATE OF THINGS.

**Buffalo and Chicago Papers Comment on the Results of Trust Domination.**

*Buffalo News.*

The condition of affairs theatrically is not one to cause any amount of pleasant retrospection or create much hope for the immediate future of this season. The terrible dearth of good plays and good performances is painfully felt by those who have been in the habit of making the playhouses a favorite resort on Winter evenings in other seasons.

The majority of the performances at Buffalo's principal playhouse have been such that the heads of families have been unwilling to make up theatre parties, gentlemen could not invite their women friends to accompany them, and the result is that the players are appearing to empty houses, and the public is awaiting the day when the pernicious influence that is now guiding theatrical affairs has been done away with.

Buffalo people looked forward to the engagement of *Under the Red Robe*. It was an Empire Theatre play and had been presented in several cities with something of success. It was said to be artistic. When it came it was found to be a sordid, loose-jointed affair, without anything to recommend it—not even a capable company. As has been the rule throughout the entire season the public was led to believe that it would see the original production by the original company.

In writing of the situation which the Theatrical Trust has created in Chicago, the *Tribune* says:

"What a contrast to the situation a year or two ago, when Mansfield and Irving were playing against one another, with Olga Netherside almost concealed at another theatre, while Bernhardt was coming to take Irving's place. Nowadays if Chicago has one actor at a time it has to be very thankful. For three weeks Chicago had Mr. Russell and now it has Mr. Sothern, and that is positively all the theatres have to bestow, and the choice is limited when the theatregoers have to take *The Adventure of Lady Ursula* or a *Casino Extravaganza*."

"The general situation is simply this: The Columbia plays extravaganza and comic opera as much as possible, and Hooley's has therefore to take care of nearly all the actors and actresses who play under the auspices of the Syndicate. As 90 per cent. of the best plays are under the control of that astute body, they must all appear at Hooley's in turn, and Chicago has only one theatre where its people can see first-rate acting except on occasions when Modjeska or Mansfield or Mrs. Fiske may appear at the Grand. All this has a deadening effect upon theatrical business, for it robs the theatregoer of any choice. And it is, of course, the direct outcome of the formation of a Theatrical Trust, which is attempting to corner the market."

"Actors will soon begin to discover that the throttling of competition is not the best thing in the world for their profession, and then they may make a stand against the Syndicate."

All that Buffalo people have to do to realize the full extent of the evil influence of the Trust is to think over the performance given here this season—the viceroy which could never be concealed, the blatant work of companies organized for revenue only, the pernicious attempts to crowd burlesque performances of questionable character upon the stage of a first-class house, and the general juggling that has been going on to keep good attractions away from Buffalo."

## NO DOUBT OF IT.

**In Its Efforts to Manipulate the Theatre the Trust is Meeting With Obstacles.**

*Toledo News, Jan. 25.*

In their efforts to control all the theatres and actors in the country the so-called Trust is meeting with numerous obstacles. The combination is composed of New York managers who conceived the idea that they could, by uniting, monopolize the production of theatrical performances throughout the United States. A hostile combination has been formed among several of the leading actors and they refuse to play for the Trust. Among these are Richard Mansfield, Francis Wilson and Minnie Maddern Fiske. In a recent editorial *Harper's Weekly* says: "It seems that the peculiarly offensive feature of the Trust is its booking agency. In effect, the Trust is charged with gaining control of theatres throughout the country by refusing what they call their 'attractions' to every proprietor who declines their terms, and the 'attractions' are so numerous, including, as they do, Mr. Drew, Miss Adams, Mr. Crane and Mr. Goodwin, that the proprietor is finally forced to accept their terms. He therefore receives the companies which the Trust sends to him, and refuses to receive the others. On the other hand, actors who refuse its terms are prevented from playing in any theatre which the Trust controls. Frequently this means that recalcitrant actors and their companies are not permitted to play in certain cities. This is certainly an odious tyranny, and the revolt of the players is not to be wondered at. So far as the public is concerned, it ought to be interested in upholding what is called the actor-manager, for the drama flourishes best in the hands of the dramatic profession itself. It is evidently decadent in the hands of those who love it only for the profits of the box office. It is to be hoped that the actors who have the capacity for management will regain control of their own art. It will be a sad day for the drama in this country when it falls entirely into the hands of a single Trust of managers."

## A Bill Board Suit.

Wm. H. Oakford, on Ninth Street, above Chestnut Street, Philadelphia, has won a suit against Samuel F. Nixon and J. Fred Zimmerman, trading as Nixon & Zimmerman, for rent of a roof on plaintiff's property used by defendants for advertising purposes. The entire defence was overruled and the Court entered a verdict for plaintiff for \$2,228.74, the full amount of the claim.

## PARTICULARLY DISASTROUS

**To the Reputation and Prestige of Charles Frohman—The Number Twos.**

*Richmond Democrat and Chronicle.*

A play produced in New York was a considerable success, largely because of the experience of the actors in the cast. Throughout the country theatregoers hear of its merits and are anxious to see it. The manager who controls it determines to send it on the road. But he wants the actors to come with him, who have helped to make the play successful, for some other play or plays that will amount to produce in New York, or he wants to make his play doubly or trebly profitable by playing it simultaneously on two or three different circuits, and must, consequently, organize two or three companies to play it. He may not send out the original company at all, and may organize one or two entirely new companies for "the road," or he may send out the original company intact, beside one or two entirely new companies; or he may distribute the members of the original cast among two or three new companies. Of course none of these new companies, however organized, gives the performance that the theatre-goers on the road want to see.

It cannot be justly said that nothing can be urged in favor of this scheme. The plan has its apparent present advantages for the speculators who have devised it. It enables them, they think, to make a single play do double or triple earning work. It enables them, they think, to take advantage of the highest wage of a play in the provinces by getting it before two or three times as many audiences as could be reached with a single company, during the "attraction's" first road season, before it becomes old.

Even from the theatregoer's point of view, there is something to be said in favor of the "Number 2" plan. It enables certain provincial theatregoers to see, in their first season, with scenery and costumes undeteriorated by wear and tear and actors not yet sick of their parts, some plays that, in the absence of this device, they would either never see at all, or see only in the sere and yellow stage of their existence. If the speculators were careful only to send these second and third companies to places that have no right to expect first companies in their first road seasons, and if they dealt honestly with the public in regard to this matter, many of the present objections to the plan would disappear, though it would still remain, in our opinion, very bad business policy. Because no theatregoer thinks that the best is any too good for him.

So to frankly advertise a "Number 2" for what it is would be to kill its business. It cannot draw audiences unless the public is kept in the dark as to its secondary character.

Once the audience is in the theatre it is impossible to prevent it from knowing that it has been deceived, that it is not getting what it paid for. This makes it resentful and dissatisfied with the performance, no matter how good it may be in itself. The news spreads throughout the city the next day. Everybody hears "Don't go to see it. It's a swindle. Miss Jones and Smith and Brown are not in the cast. It's only a scratch company." The business drops off woefully. House and show lose money on the engagement. Nor is this the worst of it. When another play under the same management comes along, the theatre-going public mistrusts a "Number 2" company, refuses to believe the most positive assurances that this is really an "original cast," and can't be coaxed to the theatre at any price. So the genuine "original companies" suffer with the fraudulent ones. This is, of course, very bad for the business of all managers. And this, even, is not yet the worst of it. There are in every provincial city a host of people, whose patronage would be especially valuable to a local manager, who are too prone to assume an attitude of contempt towards the local theatre, to affirm that "nothing is ever decently presented outside of New York," and to prove their superiority over their fellow-citizens by never setting foot inside of their home theatre except on some very extraordinary occasion when the price of seats is raised to \$5 and they fear that their absence may be construed as an evidence of their poverty or of their non-participation in the social swim. The "Number 2s" afford these people justification for their position beside cogent arguments that enable them to convert many to their views and thus still further deaden the town, theatrically.

The "Number 2s" have been particularly disastrous to the reputation and prestige of Mr. Charles Frohman, and, spite of Mr. Frohman's connection with the Theatrical Trust, we cannot think that what is bad for Mr. Frohman as a manager can be good for the American stage. Mr. Frohman has declared that he is not "in the theatrical business for art's sake," and we must accept his own estimate of himself. . . . Of reputation and prestige the recent connection of his name with many "Number 2" companies is rapidly depriving him.

The "Number 2" companies are rapidly falling by the wayside. The people will have none of them. By next season the theatre will probably be delivered from this nuisance. But meanwhile the "Number 2s" will have done both the stage and the box-office an infinite deal of damage.

## The Battle is On.

*Cleveland Critic, Jan. 20.*

The legal battle is on between the Theatrical Trust and Harrison Grey Fiske, of *THE DRAMATIC MIRROR*. Here's hoping that Fiske will clean out the whole lot. It is difficult to predict what this remorseless Syndicate will do. Charles Frohman has just put upon the New York stage, in *The Conquerors*, what is admitted to be the most offensive of the many disreputable plays he has fathered. Down with Frohman and his gang.

## Mansfield Denies.

*Boston Transcript, Jan. 25.*

Richard Mansfield denies emphatically that he has "made up with the Syndicate."



## A CLOSE SECOND TO HIS BROTHER.

DANIEL FROHMAN PRESENTING A NASTY  
PLAY AT THE LYCEUM.

The Disease May Now Justly be Designated as  
Frohmania—William Winter Scorches the  
Tree of Knowledge, and Shows There is no  
Excuse for Such Drama.

Daniel Frohman, who formerly maintained a comparatively pure stage at the Lyceum, is now running his brother Charles a close second in presenting what has been aptly characterized as "tainted trash." The current bill, a play by R. C. Carton, has more merit as a dramatic work than *The Conquerors*, but it is almost equally offensive. It was hoped by Daniel Frohman's friends that he would leave the exploitation of theatrical garbage to his hitherto less scrupulous relative; but he seems to be a victim of the same bacteria and in a generic sense the disease may now justly be designated as Frohmania.

William Winter, the scholarly critic who stands sentinel over the fair fame of the drama, ably and vigorously rebukes this latest contribution to contemporary nastiness. Following is a portion of his commentary on *The Tree of Knowledge*:

"There is an audience for all that comes, and experience has shown that nothing can be either so stupid or so nasty as not to meet with acceptance. This play should not have been produced, and the best thing that could happen, equally for the public and for the stage, would be its failure. It is not only destitute of every kind of merit—being prolix in construction, flimsy in character, false to nature, shallow in thought, irrational in logic and puerile in style—but it is offensive to good taste and repugnant to the sense of decency. Its subject is illicit 'love,' and its treatment of that subject, after floundering dismally between extravagance and platitudes, culminates in anti-climax and ends in frivolous insipidity.

"In so far as the dramatist had any thoughtful purpose in concocting this feverish, morbid and silly story, he, apparently, had the purpose, first to declare that 'a young lad with a clean heart' ought not to deliver 'the key of his soul' into the hands of a harlot, and, secondly, to declare that the true way to train innocent girls, in order to make them good, charitable, useful and happy women is to keep them thoroughly informed as to the vicious courses of young men; so that, after the youths have delivered their spiritual 'keys' and other hardware into the keeping of dissolute hussies, they may become comforters in affliction and may lead the repentant sheep into the green and placid pasture of holy matrimony. A more puerile and sophistical rignarole could not readily be imagined, and the man capable of setting it forth, with a straight face, for the serious consideration of anybody who knows human nature or is acquainted with the ways of the world, must be either a green young fool or a muddled old ass. As a matter of fact, the young lad with the clean heart does not deliver 'the key of his soul' to a wanton, unless, in addition to the clean heart, he is also equipped with the added head; and, in that case, he might impart to her an entire bunch of keys, without becoming either a proper object of public concern or a suitable subject of dramatic art. For the rest, if the yellow journals and erotic novels of this period allow any of our girls to remain in ignorance of the vices of mankind, there should be a daily service of thanksgiving for that blessing in every household of the land. The idea that girls ought, as an educational policy, to be kept acquainted with the vicious courses and the degrading experiences through which young men sometimes pass, in their foolish pursuit of pleasure, is as silly as it is impudent.

"There is nothing new in the fable. Every element of situation in the play has been used before now, over and over again. The only deviation from the customary groove of clap-trap occurs at the explanatory confrontation of hysterical husband and frenzied lover, when, instead of the death struggle which, in actual life, must inevitably have happened, under the circumstances denoted, the participants exchange epithets and part in verbiage—making way for a scene which is about equally compounded of anti-climax and fatuous nonsense. The principal character—the woman for whose celebration the play was written, and about whom its movement revolves—may appropriately be described as 'a hellion.' She is destitute not only of heart, conscience and principle, but even of ordinary humanity. She is woman only in being female; in other respects she is a monster. She bestially consorts with one man after another; she flings each foolish victim aside, as soon as she ascertains that he has no more money; and, finally, she departs with a wealthy, cadish animal, as shallow and as insensate as herself. The spectacle thus presented—even though this woman is so grossly overdrawn as to become ludicrous—inevitably does inspire, and, doubtless, was intended to inspire, aversion and disgust. In that result the spectator once more encounters his old friend the moral 'lesson'—that venerable didacticism, like one of Longfellow's humpbacks, 'bearded with moss,' but still murmuring, and probably destined to murmur, as long as there are dunces to prate and fools to listen; for the tenet seems to be that you may tell any sort of a story, if you will only tag it with a Sunday school moral. So long as the 'lesson' is good, the method of the teaching may smell to heaven; in other words, the best way to discover the true inwardness of a bad egg is to swallow it—because the man does not live who, under those circumstances, would not get wisdom, and get it in convincing abundance.

"In old times this dramatic bore was called *Amorina*. She has had many names, but she remains the same inveterate nuisance, and as often as she reigns in the theatre the same to

dious question is repeated: Would you, then, banish from the drama the one subject, illicit 'love,' which, more than any other, engrosses the feelings and thoughts of the world? To that question there can be but one rational answer: Most certainly that subject should be excluded, unless you have something important to say about it, something that other people ought to hear and know—unless, in your use of it, you can rear, as Shakespeare did, in *Measure for Measure*, and as Goethe did, in *Faust*, a fabric of dramatic deeds and events which shall not only be noble and splendid in itself, but noble and splendid in its significance. If you can do that, you are able to render a valuable service to mankind, and you have your justification. If not, your introduction of the subject is an impertinence. If you have nothing to say except that 'evil communications corrupt good manners,' you can well afford to refrain from opening a drainpipe on the public mind—for that has been said a thousand times already, and a thousand times better said than you can say it. It is not urged that plays which treat of illicit 'love' and its consequences are always and necessarily corruptive of the public morals. Under certain circumstances and as to certain classes of persons many of them might be pernicious in that way; but that effect is not inevitable. The thing that they do vitiate, or directly tend to vitiate, is refinement—and that mischief they accomplish by the obtrusion of foul topics into daily observance and conversation. Grace and gentleness of mind, sweetness of thought, delicacy of feeling, the beauty of refinement which is the soul of perfect manners—these are the virtues which lie at the basis of civilization, and those, accordingly, are the virtues which every form of art should foster.

"The notion that society can be morally injured by the presentation of noxious subjects on the stage rests upon the assumption that society is innocent, unsophisticated, and susceptible of radical moral harm from what it sees and hears; but, unfortunately, that assumption is to a considerable extent, groundless. At present 'the thing to be dreaded by friends of the drama is not the influence of the stage upon public morals, but the influence of public morals upon the stage. Actors, as a class, are simple-minded persons, not strongly and distinctively intellectual (such an actor as Henry Irving being quite the exception in this respect), by no means prone to evil, but fond of geniality and romance, and, in so far as they have a bias of any sort, inclined to things that are amiable and beautiful. They are seldom qualified for leadership, in any direction, and they seldom aspire to it, but they are exceedingly apt to follow; and whenever they become persuaded that the public is in want of any special commodity, even though it be tainted trash, they are likely to respond to that want. The responsibility rests on the public, and therefore it is time that scolding and cackling, whether in the pulpit or elsewhere, about the immoral influence of the drama, should cease. If there be illness in the contemporary theatre, the cure of it is within easy reach of the community. The people have only to stay at home. No woman who respects herself should go to see such plays as *The Tree of Knowledge*, and no man who respects a woman should invite her to be his companion at such an exhibition. That is the cold truth about the matter. The play, despite its 'wholesome lesson,' is tainted, feeble and dull; but, for the very reason that it relates to an indecent theme, it probably will have a prosperous career."

### ONE THING HAS BEEN FELT.

Certain Members of the Trust Have Wonced  
When They Have Lost Money.

Editorial, *New Orleans Daily Item*, Jan. 17.

What Francis Wilson describes as "the business career and racial instincts" of the Theatrical Syndicate—Heymann, Frohman, Nirdlinger, Zimmerman, Klaw and Erlanger—is made conspicuous by the persistent, reckless and unblushing effrontery with which they have labored to command success for their speculative enterprises.

No oppression of professional talent, no slanderous misrepresentation of competing attractions, no fraudulent deception of the public, no pandering to the lecherous and prurient passions of the depraved, no exploiting of stolen plays so insulting to womanly nature as to shock the sensibilities even of the declassé—was sufficiently pronounced or sufficiently reprehensible to bring to their cheeks one blush of shame.

But if their sense of decency has remained unsathed, the drain upon their pockets which followed but upon the heels of the exposure of their sinister motives, has been most keenly felt by a mercenary Trust that had announced, somewhat boastfully, that they were not in the theatrical business "for their health."

The unyielding opposition of a glorious band of artists, men and women who, by their selfish independence and unyielding courage, have added a high respect and a deep affection to the already boundless admiration and popularity in which they were held by an appreciative public—the onslaught of the press, the awakening of the public to a realization of all the iniquities of the Trust, has wounded the Syndicate in that most vulnerable of spots, its revenue.

Of all the sources of worry and vexation that have fretted Mr. Frohman and his co-conspirators, next to *THE DRAMATIC MIRROR*, none has proved so tormenting a thorn as Francis Wilson.

Every living assault of the Syndicate has but left him more firmly entrenched in the public favor. When their contracts with him were cancelled and the doors of their theatres were closed in his face, he filled second-class houses at first-class prices and gave life to an active opposition. When they falsely pretended that their disagreement with Mr. Wilson was that he had never proven a "paying attraction," he mailed the lie by filling rival theatres to the very storm doors.

Not only is Francis Wilson a great artist who stands without a peer in his own special line, but Mr. Wilson is moreover a man of education, tact and force, and is by no means dependent upon others in his struggle against the Trust.

He is clear, pointed and aggressive in his declarations, and when he limns the features of his enemies it is with an acid so biting as to burn through even such callous hides.

### FROHMAN'S ERROR.

His "Resounding Paeon of Self-Glorification"  
Provokes Deserved Ridicule.

Boston Transcript, Jan. 26.

Charles Frohman, in the resounding paeon of self glorification that he recently sent forth in the form of an "interview," remarked apropos of *The Conquerors* (that melange of "conveyed" dramatic material and grossly vulgar originality which at present lights up the Empire Theatre stage with a phosphorescent glow of decayed decency): "The high-class papers invariably pronounced it a strong and interesting play; not one of them raised the moral point." But it is interesting to recall that on the morning after the production, the *New York Tribune*, by old-fashioned people supposed to be a tolerably "high-class paper," said of the production in question: "This composition, the work of a writer who stumbled into temporary prominence by his theatrical degradation of the unique story of 'Tribby,' . . . is carried out with the assistance of about four-score performers, who disport themselves in various situations, ranging from the palace to the brothel."

The dialogue of this piece shows neither mind nor wit; . . . the situations are ludicrous and impossible. . . . This malodorous production, offensive in every way to good taste and common sense, cannot long be tolerated by a long-suffering public." The *Evening Post* of the same date says: "It is a complication upon which a stirring story of intrigue and passion might be constructed." . . . (the writer might have added "and has been constructed by Sardou.") . . . "but the scheme suggested by it to the mind of Mr. Potter is little short of monstrous. . . . There are passages in the play which indicate . . . a partiality for things that are low and vulgar; and cause a feeling of regret that some sort of censorship does not exist. . . . There was a great deal of applause; but much of it came from suspicious quarters." After reading which, . . . and analogous expressions of opinion in nearly every New York paper that mentioned the production at all, . . . one is forced to the conclusion that the manager who makes it his boast that he "asks advice of no one" would do well to ask advice as to the meaning of English as it is written in "first-class papers."

### NUMBER TWO COMPANIES.

They Are No Longer Wanted in the West—  
A Minneapolis Opinion.

Minneapolis Tribune, Jan. 23.

The presence of a number two Secret Service company during the week has supplied local evidence of one of the chief causes of the Theatrical Syndicate war. One of the biggest bones of contention has been the rapacity of the managers, and their desire to extract all they can from the theatre-going people, expressed in the organization of inferior companies, which travel through the country with the prestige of the original, as a principal aid in their advertising.

This case of a number two company has happened before. It was so with *The Prisoner of Zenda*, although Mr. Sothern's company was not then playing the piece at the time of either of its visits here, whereas William Gillette and his company are now doing *Secret Service* in the East.

In the case of *Never Again*, that farce depended entirely on the cleverness of its cast, and when Ferdinand Gottschalk and Agnes Miller were divorced from the production, it did not take very long for the weakness of the thing to assert itself. What happened to the number two *Never Again* company is a matter of history. The Secret Service company contained some very capable actors and they produced the strong situations of the play with good effect, but the fact remains that the managers unhesitatingly played on the furore the piece created in the East and in London with Gillette, Amy Busby and Odette Tyler. Miss Busby and Miss Tyler were afterward replaced by Blanche Walsh and Hope Ross, when the others retired.

"The best or not at all" is no longer the mandate that rules the theatrical world, and because that maxim has been reduced to minor proportions, it has come to be, "Seconds if first are not to be had," which is based on the presumption that the theatre is necessary and inevitable.

### Klaw and Erlanger's Bad Variety Show.

Chicago Tribune, Jan. 22.

Klaw and Erlanger are spending much money on these extravaganzas, when will assuredly be thrown away if they cannot get better material in the way of music and libretto. These bad variety shows, with the staidest of stale jokes dished up with hardly any disguise, may do very well in a city like New York, where so many theatregoers are those who dine lavishly at the Waldorf before the performance and cannot tell a ten-year-old joke from a yearling, but audiences in the brightened West want something which is less mellowed by age. Messrs. Klaw and Erlanger should change their librettists or withdraw from the business.

### The Matter Adjusting Itself.

Mail and Times, Des Moines, Jan. 15.

The Theatrical Trust, the combination that has kept many of the best plays from coming west of the Mississippi River this season, and sent instead mediocre plays and unknown people to present them, has treated many cities in the East the same way. The best newspapers all over the country are voicing disapproval of the ways of the Trust. Already a great many of the most noted stars, such people as Francis Wilson, Richard Mansfield, Minnie Maddern Fiske, James A. Herne, Jas. O'Neill and others, have cut entirely loose from the Frohman-Hayman-Klaw and Erlanger combination, and thus the matter is adjusting itself.

## THE SITUATION IN NEW ORLEANS.

TRUST POWER WEAKENED, IF NOT DESTROYED, IN THE SOUTH.

The "Daily Item" Tells the Story of the Ousting of Klaw and Erlanger and Ridicules the Statement that they will Build New Theatres—Where is the Necessary Money?

New Orleans Daily Item, Jan. 10.

The Theatrical Trust bubble has burst; and the end was exactly what the *Item* predicted. The power of the octopus has been weakened, if not absolutely destroyed, in a section of the country to which it has tenaciously clung for five years. The management of the St. Charles Theatre and Academy of Music has, for the period of time referred to, been under the control of Messrs. C. R. Jefferson, Klaw and Erlanger, an arm of the Trust. Next year this firm will cease to control local temples of amusement. Its influence has been shattered, its dictatorial mandates disobeyed, its bluff called.

This history of the summary and unceremonious "ousting" of the theatrical dragon furnishes an interesting chapter. Ever since the Trust acquired managerial rights in this city, it has sought to set up a dictatorship. The owners of the theatres leased by the octopus were informed that they must do this and so or submit to the closing of the places of amusement. For the Trust representatives convinced the proprietors that it would be a matter of absolute impossibility to secure another lessee if the mighty and powerful octopus withdrew.

This was a good bluff, well worked, and for a time the Trust remained in undisturbed possession of the field. It cannot by any stretch of imagination be conceded that the Syndicate brought its finest attractions to New Orleans. It is true that beer hall artists were presented to Orleans playgoers for their amusement, but great plays like *Secret Service* and others of its class, controlled exclusively by the Trust, were not put upon the boards in the Crescent City. As a matter of fact, however, *Secret Service* played in every city of theatrical importance in the country, New Orleans alone excepted.

Some time ago Messrs. Jefferson, Klaw and Erlanger notified Dr. C. K. Pratt, the present owner of the St. Charles street theatres, that the Academy was inadequate for present requirements. The lessees declared that a new and modern theatre must be constructed on the site of the present edifice. The declaration was in the nature of a demand, the officials of the Trust giving the lessee to understand that if their request was not complied with the front doors of the Academy would remain closed forevermore. But this was a bluff, pure and simple; it was an 18-karat bluff, all wool and a yard wide; a bluff of the "purest ray serene."

Dr. Pratt called it: swiftly and surely. He believed that there were other theatrical managers in the world. And he was right, Messrs. Jefferson, Klaw and Erlanger were convinced that there were not only other theatrical managers, but other lessees as well. At an hour when they least expected it, they found themselves relegated to obscurity and their retirement was accomplished with a celerity that made their eyes water.

And now it is stated on the authority of the local representatives of the octopus that there will be a new theatre constructed in New Orleans (and possibly two) in time for the next theatrical season. This appears to be a milk-and-water story of the most pronounced type. Men familiar with theatrical affairs in this country declare the tale about the construction of two new theatres in this city to be absolute buncombe. Experience has taught theatrical owners that the game is not worth the candle.

Therefore, with these bald facts presented to them, Jefferson, Klaw and Erlanger will hardly chance a failure in New Orleans. The statement is made by the managers for the Trust in this city that new theatres would bring here first-class attractions. This is declared to be rather fragile argument, in view of the fact that the Trust has controlled two local theatres for five years, and during that time has had charge of such high class attractions as *Secret Service*, *John Drew*, *Maud Adams*, etc. If these attractions can be brought here with profit to the managers, would it not be fair to suppose that the Trust would have made the venture long ago?

Manager Greenwall, of the Grand Opera House, said to-day that his experience with a new theatre has been that it was a decidedly precarious speculation, with the chances greatly against success. It is not to be supposed, in view of this presentation of facts, that the de-throned dictators will carry out their rash promise to give the people of New Orleans two new places of amusement.

When the octopus sought to force the construction of a new theatre, its representatives made the most extravagant statements about the overflowing exchequer at its command. However, it is a fact beyond dispute that the Trust was unable to give certain security at a time when this was demanded, and was, on one occasion, forced to pay the owners of the theatre six months' rent in advance. Dr. Pratt had suggested that before any plans were adopted for the erection of a new theatre on the Tulane property, the Trust give a financial guarantee. This the Syndicate failed to do.

When the opponents of the Trust sought to acquire managerial rights for the forthcoming year and succeeding year, their conduct was exactly opposite to that of the Syndicate's representatives. As soon as the negotiations were opened several thousand dollars were deposited as an evidence of good faith, and to bind an agreement that might be made during the course of the business conference.